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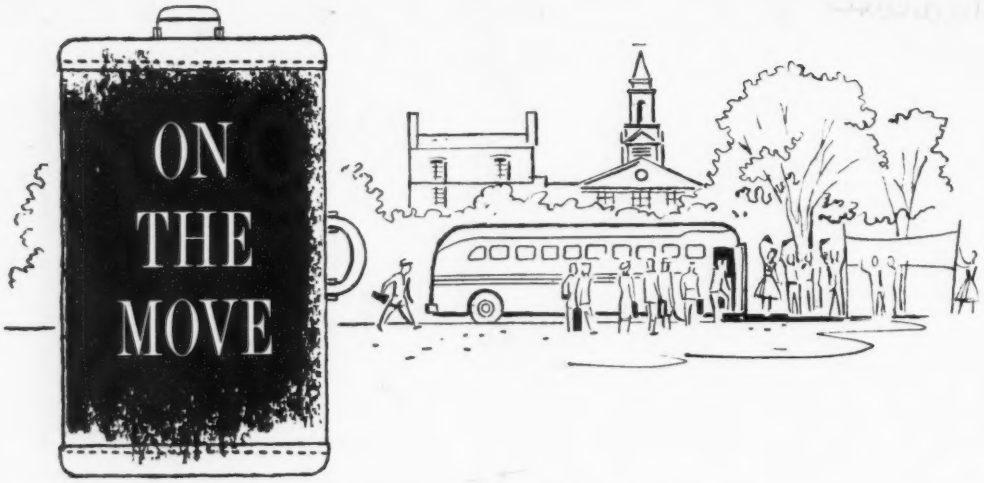
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Special Feature

This issue contains a special, 20-page *Up Beat* that includes a 20-piece marching band arrangement, and a series of articles especially devoted to school band musicians, teachers, and directors.

On the Cover

On the cover of this issue are Benny Goodman and Ralph Marterie, shown visiting on the set of *The Benny Goodman Story*, BG's film biography. See page 13 for Marterie's story on his visits to college campuses.

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Strictly Ad Lib

NEW YORK

ON STAGE: **Johnny Desmond** will make his Broadway debut as the lead in the new **Anita Loos-Albert Selden** musical comedy, **The Amazing Adele**, opening in mid-December . . . **Dolores Gray** is leaving Broadway for a long-term MGM film contract . . . **The Boy Friend** closes Nov. 24 after more than a year's run and then starts on the road . . . Now that **Billy Rose** has sold the Ziegeld theater to NBC for television, there are only 15 Broadway houses left that can handle musical comedies.

ENTERTAINMENT-IN-THE-ROUND: **Sammy Davis Jr.'s** vehicle, **Mr. Wonderful**, will open in Philadelphia in early 1956 and probably will hit Broadway in February . . . **Phil Spitalny's** orchestra did so well during its week at the Palace theater that other name bands may follow . . . **Teddi King** is at the Elegante in Brooklyn . . . **Marion Marlowe** will appear in the Warner film biography of **Ed Sullivan** . . . **Carol Collier** is the new vocalist with **Les Elgart**. **Sonny Igoe** is in on drums and **John Drew** is on bass . . . **Ted Lewis** marks his 45th year in show business Oct. 22 . . . **Gian-Carlo Menotti** is doing the libretto for **Samuel Barber's** opera, **Fun Essor**, and he has a new one of his own completed, together with a new play and two film scenarios . . .

JAZZ: **Edmond Hall** has replaced clarinetist **Barney Bigard** in the **Louis Armstrong** combo. Ed will start by making the European trip with Louis. **Pee Wee Russell** will replace Ed at Condon's . . . Basin Street is back on a weekend policy until the Thanksgiving period when **George Shearing** is booked for a week. **Modern Jazz quartet** will be at the club in late September . . . Guitarist **Bill (Will) Johnson**, who recorded with Armstrong, **King Oliver, Jelly Roll Morton**, and **Luis Russell**, is dead . . . There'll be a two-day jazz festival in Milan, Italy, this fall with **Albert Nicholas, Lil Armstrong, Hans Koller**, plus Italian jazz units . . . **Morris Levy** of Birdland-Victor has obtained rights to a **Dizzy Gillespie-Charlie Parker** concert tape which may be released on Victor . . . **Ahmet Ertegun** cut a **Conte Candoli** LP for Atlantic on the coast with **Lou Levy** featured. Pianist Levy also will have an LP of his own on the label soon . . . **Stan Kenton's** personal management outfit has signed the **Joe Burnette** sextet (**Jerry Coker, Bobby Burgess, Andy Anderson, Jake Hanna**, and **Mat Hartstein**).

The Open Door in Greenwich Village still is running Sunday night modern jazz sessions . . . **Mousey Alexander** is on drums with **Johnny Smith** along with bassist **George Roumani** and pianist **Bob Panecoast** . . . **Erroll Garner's** new bassist is **Eddie Gallagher**, formerly with **Ahmad Jamal** . . . **Charlie Shavers** is with **Tommy Dorsey** . . . **Murray Singer**, former Bethlehem sales manager, is starting a new jazz label . . . **George Wallington** has recorded a session at the Cafe Bohemia for Progressive. On the date were **Paul Champers, Art Taylor, Jackie McLean**, and **Donald Byrd** . . . **Sol Yaged** is back at the Metropole following his instruction of **Steve Allen** for **The Benny Goodman Story** . . . **Count Basie** is at Birdland. **Lester Young** will be there Oct. 13-25.

RECORDS, RADIO, AND TV: **Judy Garland's** first album under her new Capitol contract is **Miss Show Business**, and its release date is co-ordinated with her Sept. 24 CBS-TV show . . . Premium, a new r&b label, has started in Linden, N. J. First artists are the **Rockers** . . . EMI will release **Norman Granz'** Clef records in England, British Africa, Italy, and Egypt. It's a three-year deal . . . MGM will release an album of **Indian Love Lyrics** narrated by **Jim Ameche** and another of **Lost Love Lyrics** recited by **Dave Ballard**. **Harold Spina** wrote the music for both . . . **Bill Kenney** is preparing a Label "X" album . . . New signings: **Russ Miller** (Kapp); **Jack Carroll** (Unique); **Marvin Rainwater** (MGM) . . . Total 1955 record volume

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George Barnes and his "fascinatin' rhythm"...

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Editorial

t DOLA Meet Could Be ital To Dance Business

By Jack Tracy

The recently-formed Dance Orchestra Leaders of America hold ir first annual convention in Chicago Sept. 26, 27. It may prove to a vital two days for the future of the dance band industry.

Let's face it—the dance band business has not been a healthy e for many years, despite efforts by many persons to do something out it. It is easy to sit around and offer learned opinions about what used the fall-off, and to bemoan the lack of business, but for the rst time since the war, we are now watching a concerted effort by ıe men most affected—the bandleaders and ballroom operators themelves—to bring the business as a whole back on a paying level.

Sure, there have been successful bands started in the last few years—Anthony, Marterie, Flanagan, May, all come to mind—but their success has not meant appreciably more income to others.

And so the leaders themselves are making what some of them feel is a last-ditch stand to revive the industry. They are asking the cooperation of all leaders in the venture. They are asking that personal grievances be put aside for the good of all. They are electing permanent officers and holding various meetings in these two days not only to discuss various problems, but to set up committees that will actively work to overcome them. They want as soon as possible to set up a permanent headquarters to handle such things as industry-wide promotion, liaison between the bands and the American Federation of Musicians, individual problems between leaders and ballroom owners, and the breaking down of various restrictions that now practically handcuff a leader just getting started.

Even though DOLA is just getting underway, they already have gone a long way toward getting the Chicago AFM ban on musicians appearing on radio and TV shows lifted. They already have made overtures to recording companies about getting more bands recorded and promoted. They know they can do a lot more.

An organization like DOLA will be difficult to set up and maintain on a permanent basis. The better the band business gets, the more leaders will be traveling. They will find it almost impossible to attend many meetings. And that is why a permanent headquarters will be one of the first items of business. It would provide a base to which all members could turn for advice, information, and assistance.

It will cost money. Probably a good deal of money. At first, anyway, that money will have to be supplied by the bandleaders themselves. Each member will be assessed his proportionate share of the cost according to his earnings.

One of the country's most prominent leaders already has offered to contribute $5,000 a year to DOLA "if it will do anything to help an industry that has provided me with a good living for many years." Another, openly skeptical about the possibilities of

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THE BROTHERS DORSEY, Tommy and Jimmy, returned to home grounds last month to play for the dance at Pottsville, Pa., at which Hayle Marie Charney, center, was crowned Anthracite Queen. Tommy and Jimmy started their musical activities in the area as leaders of the Scranton Sirens.

Ballroom Men Name Top Bands In All Categories

Results of the third annual Ballroom Operators poll, conducted by *Down Beat* in co-operation with the National Association of Ballroom Operators, are all in, and some new names have come to the fore, some familiar ones have all but disappeared.

Les Brown and Guy Lombardo repeated as the best swing band and sweet band, but a surprising number of ballots crossed out both categories and simply inserted Lawrence Welk as "best dance band." The result was especially surprising because for the last few years, Welk has located exclusively in California and has not been available to the nation's operators for bookings. It is felt that his summer television show may have had a lot to do with the results.

Showing up strong in the swing band category was Tommy Dorsey, who didn't place at all last year, and coming up as a repeater in the most promising swing ork listings was Les Elgart, who played many ballrooms for the first time in the last year.

Russ Carlyle, whose recent record successes have made him a name to be reckoned with, took over as most promising sweet band.

Other new winners included Pee Wee King, who displaced Hank Thompson as best western band, although Hank copped show band honors; Louis Armstrong as best small band attraction, and Joe Williams, of the Count Basie

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Theaters, 802 In New Pact

New York—New contracts between Local 802 and the league of New York theaters and the Schubert theater interests, increase the wages of musicians employed in Broadway musical and dramatic presentations by 4 percent. The pacts became effective Labor Day.

According to Al Manuti, president of Local 802, the contracts will run for two years and provide one week's vacation for each 26 weeks of work. The existing wages run from $100.40 to $179.10 weekly.

Cadence Inks Mariners

New York—The Mariners have been signed to a recording contract by Cadence Records. The singing quartet recently completed a long-term pact with Columbia Records, and were eager to reunite with Archie Bleyer because of their close association with him when they appeared regularly on the Arthur Godfrey radio and television programs.

Hollywood Jazz Program Pulls Near-Sellout 18,000

By Howard Lucraft

"I DON'T WANT nobody to *tell* me about jazz. If I feel it, I like it. All that talk doesn't make it with me. But the music was great—and that Brubeck is the greatest, man."

That was the revealing comment of a teenage jazz enthusiast following the *Jazz Symposium* concert in the Hollywood Bowl. It reflected the major reaction to this otherwise absorbing jazz show directed by Leonard Bernstein. Some 18,000 attended, a near sellout.

The discussion panel was at the side of the stage during the entire performance. The jury consisted of Leonard Feather, Ralph Gleason, Gene Norman, and Andre Previn, with Bernstein as moderator.

WHAT WOULD HAVE been an illuminating discourse under different and more intimate circumstances invoked shouts of impatience and vulgar expressions of irritation from some sections of the crowd because of the well-meaning but over eager verbosity of Bernstein. Even so, each of the four panelists sneaked in some pertinent, cogent, and almost epigrammatic observations.

Bernstein started the concert with a brief history of jazz. He followed this with a discussion on why most modern jazz is divorced from dancing. The situation was neatly summed up by Feather with the assertion:

"Until latterly, playing for dancing provided almost the only livelihood for jazz musicians. However, they have always preferred to play purely for listening."

THIS WAS THE lead in to the first group—the Buddy De Franco quartet. Without comment, Buddy then opened his set with one chorus of *Black Magic*, played in society-drip two-beat style.

"That," said Bernstein, "is music for dancing. Now Buddy will show you how he really plays *Black Magic*.

"The clarinet is actually outlawed by progressive musicians," continued Bernstein, "except when played by Buddy De Franco."

Sonny Clark, piano; Gene Wright, bass, and the impelling Bobby White, drums, providing a propelling background for effortless De Franco effusions.

LEE KONITZ AND Warne Marsh followed Buddy. They were backed by Andre Previn on piano. Ralph Pena, bass, and Shelly Manne, drums. More intimate conditions are obviously more conducive to the subtle, sensitive interweavings of the two soloists, and Lee was obviously not happy.

Cal Tjader's Afro-Cuban group had a more direct appeal for the young crowd. With his usual vibrophonic agility, Cal romped through his melodic and commercial successes, *Bernie's Tune, Mood for Milt,* and *Mamblues.*

Panel member Previn soloed next, supported by the house rhythm section —Pena and Manne. Though not the modern Art Tatum that he would like to be, Previn, is the most improved jazzwise. Today he has the warmer approach and jazz feeling that he seemed to lack before. On this night, too, bassist Pena proved that his great local reputation is more than justified. Manne, as always, was the tastiest.

A COMPLETE CHANGE of musical stylings brought on (to quote the program) "Mr. (Pete) Kelly and his Big Seven." Some of the audience expected Jack Webb, but, of course, Dick Cathcart effects the musical ghosting for Kelly. Cathcart, Matty Matlock, Eddie Miller, and the rest of the guys from the film soundtrack gave out with jumping Dixieland that had the crowd screaming for more.

After an 11 p.m. intermission, the panel reassembled for a long and rather involved explanation of the blues. This served to introduce Billie Holiday who, in a striking white gown, was visually dramatic and vocally delectable as always. Carl Drinkard was at the piano, and Manne and Pena obliged once more on drums and bass.

Dave Brubeck, plus three, played then and garnered the biggest applause of the evening. Quoth one backstage musician, "It's a combination of *Time* magazine and the cult of the horn-rimmed glasses." However, no sincere musician could knock the three exquisite choruses on *Stardust* played by Paul Desmond, or the minor-major thing Brubeck did on the blues that was provocatively intriguing.

THE PANEL THEN took the ball with some mild mention of counterpoint. This quite overwhelmed most of the audience who knew a canon only as army equipment.

The Shorty Rogers-Previn nine-piece arrangements are sleek listening pieces, but they're not exactly gassers to climax a big show. A driving Rogers big band with eight brass, tuba, French horn, et al, blowing some of Shorty's *Cool and Crazy* and Basie-styled recording arrangements would have provided a more vigorous and thrilling finale.

However, solowise, Bob Cooper and Bud Shank wailed in their energized Hermosa manner while the bearded Shorty, with his flugel horn and baritonist Jimmy Giuffre, pleased with a more restrained Hollywood style.

Caught In The Act

Diahann Carroll La Vie; New York

Barring the most unforseen of circumstances, Diahann Carroll is the surest new bet for longterm stardom to have appeared in a New York club in the last two years. The 19-year-old Diahann, who was seen in the film of *Carmen Jones* and later won a personal triumph on Broadway last season as the love interest in *House of Flowers,* has now made a uniquely successful series of holdover appearances at Monte Proser's attractive new room, La Vie. Diahann has appeared in clubs before—New York's Latin Quarter and Ciro's in Hollywood—but the La Vie date has been an important further stage in her quickening career.

Diahann, for one thing, possesses a fresh, lithe loveliness—accented by tasteful gowning—that has an immediately arresting effect on an audience. The effect is sustained by a voice of trained quality, good diction, a vigorous sense of dramatic projection, and that ineffable quality of personality that is the difference between talent alone and talent-with-top-billing.

Opening up tempo with a strong *Something's Gotta Give,* Diahann slips gently into Harold Arlen's gossamer-like *A Sleepin' Bee* from *House of Flowers.* Changing emphasis again, she rocks into *Learnin' the Blues,* then belts—that's the word for it—*Will You Still Be Mine?* The high point of the set follows as Diahann sings with memorable emotional strength a new song by George and Billie Wallington with lyrics by Ed Smollett and Mynell Allen. Called *My Lover Who Lied,* the dramatic ballad has high potential for success on the pop lists. The set closes effectively with *I Didn't Know What Time It Was.*

With all these positive attributes, Diahann still has a few points of performance that could stand alteration. For one thing, though it is startling at first to hear a voice of her degree of power from so slight a figure, Diahann would do well to pace her presentation more imaginatively. Too much of her act seemed dedicated to proving that she *could* sing loudly and forcefully for quite a length of time.

Diahann also needs special material to season the otherwise good choice of standards she uses. With her particular vernal personality and voice, she might also well look into the collected songs of writers like Bart Howard for additions to her repertoire.

In summary, Diahann is a talent that appears likely to be featured for many years in the country's leading clubs, hotels, and on Broadway. As for records, I doubt if she'll ever sell with *Let Me Go Lover* speed, but if she cuts carefully selected albums, she'll last a long, long while on discs. Diahann too is a natural for a regu-

lar TV series—if the ad agencies and networks ever remove their color blinders.

—*nat*

Helen Merrill; Birdland, New York

At 25, Helen Merrill is now firmly underway with a skill and gift for jazz singing that should make her one of the more durable vocalists to have arrived in the past several years. Her Birdland bow indicated how musically deserved all these sudden rewards are. Tastefully backed by the rhythm section of the J. J. Johnson-Kai Winding quintet (pianist Dick Katz, bassist Jimmy Gannon, and drummer Al Harewood). Helen opened one characteristic set with a swinging *Lover Come Back to Me*. Her singing is instrumentalized as is, of course, all jazz vocalizing, but more than that, her work is at that high a level of improvised invention that indicates an unusual quality of musicianship. Accordingly, her ear is a keen one, and it is a pleasure to hear a new jazz vocalist always in tune.

Helen's voice is unusually warm, and she communicates emotion more deeply than almost any other young singer. She also fortunately is herself —not, as so often happened in recent years, another derivative of the Christy-out-of-O'Day school.

Also striking in Helen's set was a sensitive, sensuous version of *I Should Care*. She has a rare feeling for ballads and can sustain a mood with cumulative effect. After a rhythmically strong *Falling in Love with Love*, Helen plunged feelingly into another ballad, *Don't Explain*. Throughout, incidentally, Dick Katz showed, as he has done before with Carmen McRae, that he is one of the best accompanists in present-day jazz as well as an important new soloist.

Helen's only major areas of improvement at the moment have to do with emotional variety and visual projection. As for the first, she tends to keep too much of a set on a deeply introspective level, and would do well to program a few more swingers and to reach for more lightness of attack and more shades of feeling. Too much sustained, moody intensity can lessen an excellent initial effect. Visually, though Helen is strikingly attractive in an individual way akin to her singing, she could well work on "selling" more to an audience. At Birdland, it doesn't matter as much because most of the listeners are there for the music first, but there will be other clubs, and for those occasions, Helen will need a more outgoing, surface contact with the audience.

The latter skill, however, should come with more experience and relaxation on stand. What is important now is Helen's jazz beat, quick musicianship, and that wonderful passion with which she can turn each song into a very personal affair.

—*nat*

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'New Star' Bob Gordon Killed In L. A. Auto Crash

Hollywood—The career of one of the most promising musicians to emerge during the past several years came to a tragic end as Bob Gordon, winner of *Down Beat's* new star award (baritone sax) in the Critics' Poll of 1955, died in a traffic accident Aug. 28.



Bob Gordon

The crash occurred about 11 a.m. as Gordon was driving from here to San Diego to appear in a Gene Norman concert with Pete Rugolo's band, Nat Cole, and June Christy. The concert was an evening affair, and Gordon had left in good time to make the 125-mile drive without haste. Gordon's car, a light British make, was struck broadside; he is believed to have died almost instantly. The driver of the other car was booked on suspicion of manslaughter.

There was one element of mystery in the case, still unsolved at this writing. In the car with the musician was a passenger who escaped injury but was treated for shock at the receiving hospital. He gave police the name of Earl McCrea and said he was a trumpet player. The address he gave proved to be a vacant lot. He was not a member of the musicians union here, and had not been engaged by Rugolo for the San Diego concert. He was unknown to Gordon's close friends and relatives.

Gordon had Rugolo's entire library, including arrangements to be used for numbers by Cole and Miss Christy, with him at the time of the accident. Rugolo, who, with Norman, had made the trip to San Diego by plane, received the news of the musician's death by telephone from Los Angeles shortly after his arrival. He said:

"I decided there was no point to telling the others about it until after the concert, so I just announced that Bob had been in an accident to account for the absence of the library. We did things with which the fellows were familiar, just faking from memory. The fellows in the band did a wonderful job. Nat, of course, accompanied himself on his songs, and I accompanied June. They tell me that the concert was a complete success. For me it was one of the toughest things I've been through in my life."

Gordon, 27 years old, was born in St. Louis. He came to Los Angeles in 1948 and enrolled at the Westlake College of Music, of which he was a graduate. From 1949 to 1952 he did most of his professional work with Alvino Rey, later with Billy May. Up to this time his principal instrument had been tenor. But by 1952 he had become one of the musicians closely associated with the Shorty Rogers group—he was in the Rogers band heard in the film, *The Glass Wall*—and was concentrating on baritone sax.

He attained recognition from jazz critics and jazz fans largely by his recordings on the Nocturne and Pacific Jazz labels.

Gordon left, in addition to his wife, Sue, two children—a son, 3, and a daughter, 9 months. Mrs. Gordon is expecting another child.

Rugolo, Norman, Dick Bock, president of Pacific Jazz, and many prominent musicians here are making plans for a memorial concert next month in Gordon's honor. Funeral services and burial took place in Forest Lawn cemetery.

Brubeck Repeats Buffalo Concert

New York—The Dave Brubeck quartet recently played a repeat engagement (Sept. 6) in the summer "pops" series of the Buffalo Symphony. Brubeck's first appearance there earlier this season was so successful that the unusual return date was arranged. For the rest of September, Brubeck was scheduled for west coast concerts and eastern college dates. An Oct. 1-13 tour of the midwest will be followed by a weekend at Basin Street Oct. 14 and 15, and an appearance on the Ed Sullivan Salute to Columbia Records TV show Oct. 16. Brubeck hits the west coast again for the last two weeks of October.

New Wing Talent

New York—Wing (Mercury subsidiary label) has added four new artists to its roster. Singer Gloria Van and Lou Brownie and his orchestra will record for the pop label. Alonzo Scales and the Empires joined the rhythm and blues artists.


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'I Want To Sing' Says Buddy Rich



By Don Freeman

THERE HAVE BEEN any number of jazz musicians who have taken a flyer at singing—Dizzy sings, so does Oscar Peterson, and Nat Cole fell into being a balladeer almost by accident. But Buddy Rich, who has made his mark as a drummer, hopes that he will find a whole new career as a pop singer.

The first step in that direction is *Sing and Swing with Buddy Rich*, the new LP on the Norgan label on which Rich tries his hand at a ballad as well as the brushes.

"This is something I've wanted to do a long, long time," Buddy was saying. "It isn't like a whim. I've had this singing thing in the back of my mind since—oh, since the days I was working in the same band with a pretty fair singer named Frank Sinatra. You know the band I mean.

"WELL, I used to listen to Frank and think: this man is the greatest. I still think so. Outside of Bing, there's no other singer. I mean, these are the records I'd *buy*. Frank and Bing and Ella—those are the singers for me.

"So I'd listen to Frankie and hope some of it might rub off on me. I'd be hitting those drums and always thinking how I'd like to step down and sing a song or two. But you know how it is with drummers. Other musicians it's different, but a drummer tries to take a vocal and the wise guys yell: 'Hey, ya bum ya, get back to making some noises!'"

Buddy pointed out, however, that two drummers did make the grade as singers—Andy Russell and Mel Torme. So why couldn't it happen to him?

ACTUALLY, Buddy Rich has been singing professionally, in a manner of speaking, since he was an infant. At 2, he had become a part of the vaudeville act known as Wilson and Rich—his parents. "Those were the days when show business meant vaudeville," Rich says. "We had a good act, they tell me; traveled all over on any circuit you could name. I even made it to Australia when I was 4. I wasn't just a walk-on kid either. I was an act—clowning and playing the drums. You know what they called me then? I was known as 'Traps, the Drum Wonder.' Got good reviews, too.

"I was a real show biz kid. I wasn't exactly born in a trunk in some theater in Pocatello, Idaho—I was born in Brooklyn, not far from that great place, Ebbetts Field—but I lived out of a trunk all the time I was growing up."

PERHAPS IT IS this extensive early experience as an entertainer as well as a musician that has made Rich an unbending perfectionist. "I like the best there is in everything," Rich said. "And I demand, most of all, the best that's in myself."

For various reasons, several previous attempts at singing on record didn't pan out—notably his *Baby, Baby All the Time* on Mercury. This time, bolstered by his determination and zest for perfection, Buddy hopes to make it strong as a singer.

Nor is it merely a matter of proving a point. "There's only so much that a man can express on a drum," said Buddy Rich. "For the rest, you have to use your voice."



A Rare Photo of Buddy Rich, Age 3

Birdland Troupe Off In February

New York—Morris Levy's annual Birdland tour gets under way Feb. 3 with an impressive cast likely to include Sarah Vaughan, the Count Basie band, Al Hibbler, Lester Young, the Modern Jazz quartet, the Kai Winding-J. J. Johnson combo, and Johnny Smith. The tour is set to hit 24 of the larger cities as well as some colleges, and will last 3½ weeks. The troupe will travel no farther west than St. Louis and no farther south than Washington, D. C.

Hazel Scott, Cab To Latin Quarter

New York—The Latin Quarter, the leading night club on Broadway, has scheduled an ambitious fall program. Currently playing the room are the Treniers and Alan King. Frankie Laine arrives Oct. 6 and Cab Calloway is booked for a date beginning Oct. 27. Carl Ravazza and the Goofers start Nov. 17, and Hazel Scott will make her first New York night club appearance in several years with a Dec. 8 opening.

Ben Webster Plays That BIG Tenor

BEN WEBSTER was born in Kansas City 46 years ago, and has spent the large part of his life as a professional jazz musician. He is a man who loves to play, who for years has been most quickly found blowing his full-size tenor at afterhours sessions in any city he reached. It is one of his key regrets today that there are fewer and fewer of these free-style jazz interchanges left. "There have been times in the last 10 years," he observed recently, "when there just hasn't been any place to go."

Ben has more to say musically than ever these days, during or after hours. He is now in his rich middle years. If he were a classical instrumentalist, these would be his years of greatest reward, economic and public. But the jazz audiences are changeable and most of the shouting these days is for the younger men.

Webster still has his share of gigs, and he records regularly and magnificently for Norman Granz (c. f. *The Consumate Artistry of Ben Webster* on Norgran 12" LP N-1001, and *Music for Loving* on Norgran 12" LP N-1018). But although musicians of all ages and styles continue to receive deep enjoyment from Ben's playing, not enough of the newer listeners to jazz realize how important a voice the Webster tenor is in present and past jazz history.

His first contact with music was a four-year encounter with the violin that ended when he was about 12. In his early teens, he picked up piano by ear, and was soon gigging around Kansas City. Around that time, Ben first met Count Basie, who had recently come to town. "I had heard Basie at the Gaiety theatre, and since I was trying to learn to play better piano, I was anxious to talk to him. He gave me several tips, and we've been friends ever since."

THE PIANO-PLAYING Webster left Kansas City in the late '20s for a band in Enid, Okla., and he traveled thereafter through Kansas and Oklahoma, finally stopping in Amarillo, Texas, where he joined Dutch Campbell's band. Trombonist Keg Johnson was in that band, as was tenor Budd Johnson. "Budd and I used to hang out together," recalls Ben, "and one day, I asked Budd to teach me how to run a scale on his horn. He showed me, and every chance I got after that to fool with a horn, I did.

"Around that time," Ben continued, "Lester Young's father, who was a teacher and bandleader, came to Amarillo along with Lee Young to pick up a piano player. I took the opportunity to ask Lester's father if he needed a sax player. He said he did, and I told



Ben Webster

him I didn't have an instrument. He laughed and said he'd find an instrument for me. Then I told him I couldn't read. He really fell out laughing then, but he told me he'd teach me. So I went to Albuquerque with the Youngs, and for three months, Lester's father taught me how to read. He was a very good musician. I remember Pres used to sit and practice with me everyday, and he'd try to help me as much as he could.

"Well," Ben recalled, "after that three months with Lester's father, I went back to Amarillo and played alto with Gene Coy's band. Having learned to read, of course, helped me a lot. As for playing the horn itself, I always did listen to what was happening and I figured out for myself what I wanted to play." Ben went on to another band in Tulsa, Okla., and continued to participate in and learn from the vigorous jazz being evolved in the midwest and southwest in the '20s—jazz that hasn't received as much publicity as the "Chicago period" jazz of that time, but that has influenced many individuals and bands.

BEN REMEMBERS, for example, one altoist active then who is "the only man I ever heard to whom you could attribute anything Bird ever did. He was Buster (Prof.) Smith, who played with Walter Page's band, and later with Basie. He's still playing; he has a band in Dallas now and is doing very well. Buster was really something. His method of running changes was very advanced, and he also wrote good."

From the center of the country, Ben traveled east in 1931 to join Blanche Calloway. After a year, he was back in Kansas City with Bennie Moten's band, and after another year, switched to Andy Kirk, where he was much impressed by the playing and writing of Mary Lou Williams. "She's always studied and she used to practice all the time."

A challenging opening meanwhile occurred in 1934 in Fletcher Henderson's band in the East. Coleman Hawkins, who had revolutionized jazz tenor playing, had left the band to go to Europe. Lester Young took his place, but not for long, because Lester's approach was different from Hawk's and he refused to conform to a style that wasn't his own.

THE NEXT CALL went to Ben Webster, who *was* in the Hawkins tradition but who already had a strong voice of his own. "I had heard all of Hawkins' records and I'd studied them all," says Ben, "and it was quite an experience taking his chair. "After Henderson, Ben worked with a series of the hard-swinging, big bands of the '30s—Benny Carter, Willie Bryant, Cab Calloway, and with Henderson again in 1937-'38. That same year, Ben played with Teddy Wilson, gigged with other bands, and finally joined Duke toward the end of 1939.

"Joining Duke was just about the height of my ambition," Ben says. "It was a pleasure to go to work when I was with that band. Duke is a great guy to work for. He understands musicians better than any other leader. He's quick to judge a man's ability accurately, and he can write a piece or a concerto for him that will fit that individual man. He's the master. And it was a kick working with all the very good men he had in the band then—like Jimmy Blanton, Otto Hardwicke, Cootie Williams, Johnny Hodges, Harry Carney, Barney Bigard, and all the rest."

Ben left Duke in 1942, and played 52nd St. quite steadily during the next five years during the period Dizzy and Bird were first beginning to come into prominence. Ben worked with a large range of musicians on the Street, swing and modern, and in fact, gave pianist Billy Taylor his first New York job. Ben was also a frequent visitor to, and participant in the late hours sessions uptown at Monroe's and Minton's during these same years. "I remember the first time I heard Charlie Parker. Clark Monroe called my attention to him. I just couldn't believe my ears. I didn't know what to think. The changes he ran, the way he phrased, I never heard anything like it—except earlier from Prof Smith. I got to love the way Bird played, and to become a good friend of his. You know,

he always sounded like a tenor to me. He blew so heavy with a lot of power. Bird was a very likeable and a very intelligent man. He had a lot of friends."

BEN RETURNED to the Ellington band in 1948 for nine months, and since then, has been playing around the country with his own unit, with Roy Eldridge, with two JATP tours, and with various all-star bands. Wherever he goes, Ben listens as well as plays and he is keenly interested in the future of jazz.

"Charlie and Dizzy at first started so much confusion in jazz. They themselves knew what they were doing and they played well, but other musicians seemed to be in a turmoil as a result of what Bird and Dizzy had started. It's rounding out now and the guys are finally making up their minds about what they really want to play.

"With Bird and some of the men who came after, things worked out well from the start. Bird started off playing like that and he devoted all of his time to that style. So he was at home in it. But there were men who came before him who had been playing in quite another style for 10 years or more. Some of them—and they were good musicians—tried to turn all the way around and play the new style that Bird introduced. It created a lot of confusion. It's one thing to keep up with modern trends, but to go all out for it body and soul when your own background is different is something else again.

"But now things are settling down, and the scene is more stable. Also more and more of the younger men are coming on back to trying to swing. Jazz always has to do that. How can you tell if a man's swinging? When you can pat your foot to what he's playing."

AS A MAN whose tastes bridge all eras of jazz, Ben was further asked for a list of the tenormen he particularly admired. "Hawk, naturally, because of his scope. He always did know his changes and he blows a big sound, a very big sound. Don Byas because of his big sound and the fact that he's a marvelous technician. Lester because he has his own sound and is always chuck full of ideas. Stan Getz because of his ideas, his technique, and his smooth tone.

"And then," Ben emphasized, "there's a man who has been very underrated —Sonny Stitt. I heard him just the other night. He was playing alto and tenor. He plays very fast, and he doesn't play anything that doesn't fit. I think he's playing more now than he's ever played. He must have put a lot of work in on his horn. He's a terrific man. There's also Eddie Davis. Eddie has his own style and he sounds different than anyone you can listen to today."

Ben went on to list his choices for the major influences in jazz regardless

(Turn to Page 48)

Tomorrow's Bands In Schools Of Today

By Ralph Marterie



Ralph Marterie

FOR THE LAST few years it has been my good fortune to visit hundreds of schools all over the country, and because these visits have always been most exciting musically as well as socially, I am always happy when I hear that we have been booked into this type of date.

But aside from the fact it is my business to bring the band to those schools which buy our services, these visits have proven to me and the boys that the big bands of tomorrow are now being built on the campuses of our great colleges.

You know, next to music, I like baseball. It's an exciting business, too. But it is a business, just like music, and just being a spectator over the years, you learn a lot about baseball. For example, one of the most vital functions of a major league team is its farm system—the minor league proving and developing grounds for its future stars. Well, music has its farm system too—the schools where kids learn to blow their horns between sessions in a lab or lecture hall.

I KNOW a lot of the bands who play college dates pay particular attention to the kids who spend their off-hours working with campus groups. Not that they, or we, would want to see any of the kids break up their schooling to turn pro, but we all know that many of the kids will be looking for a career in music after graduation and we hope that we can be of some help to them.

One of the questions these kids ask over and over has to do with the instruments they play. While I prefer one particular make of trumpet, I hesitate to tell the kids what kind they should play. However, I do stress that they should take good care of their instrument, and that whether it is an expensive one, or just one they have been given by the school, it should be treated with the same respect, for if the instrument is maintained properly, the performance it will give naturally will be better.

One thing I should point out right here is that in most cases I can tell those boys who are serious about their music by the manner in which they treat their instruments, be it the drums, a trumpet, or a sax.

MANY TIMES the boys in the band and myself will sit down with the kids, listen to them play, then offer whatever tips we can to help them along. In some cases we've found a group who could probably step right off the campus into a ballroom or night club and do a good job. In other schools we've found groups which are far from professional, but which are always trying to improve. However, in all cases where the kids have displayed enough interest to ask us to listen to them, we've found some reason for their being together.

Because we've visited so many schools, and because my boys and myself are so interested in the kids and their musical activities, we can see a lot of good prospects in the making for the bands of tomorrow.

I've heard a lot of talk lately about bringing back the band era, and I know that such organizations as Dance Orchestra Leaders of America (DOLA) are going to do an awful lot of good in this respect. And I also know that the kids in our schools today are going to do their part in this program. For not only are they learning how to play good commercial dance music, but they, perhaps better than anyone else, are learning exactly what the younger people want to hear and to dance to when they go out of an evening.

And I for one am going to keep right on talking and listening to these kids as long as I can. For no matter what anyone tells you, they know the score, and just how it was arrived at by a young generation.

Universal Jazz Line

New York—Universal Attractions has added a new department which will handle bookings of modern jazz talent only. The agency's jazz department is headed by Walter Hyde, formerly with the Gale Agency and Shaw Artists Corp.

Leontyne Price Talent, Voice Draw Raves From Country's Top Critics

THE MOST DIFFICULT—and the most rewarding—of all instruments is the human voice. It is for this reason that the discovery of a remarkable vocal talent almost invariably causes even more excitement in the musical community than the unveiling of an instrumental virtuoso. In this country and abroad in the past several years, an especial aura of excited appreciation has surrounded the soaring career of the extraordinary young American soprano, Leontyne Price.

In a review about Miss Price's New York recital debut, Louis Biancolli of the New York *World-Telegram and Sun*, wrote of Miss Price's interpretation of one number on the program that "the woman became the song, and the song became the personal drama of everyone hearing it. Such spiritual power is rare." Writing of that same occasion, on Nov. 15, 1954, Jay S. Harrison of the New York *Herald Tribune* described the drama of the evening in four sentences: "As Leontyne Price began her first Town Hall recital last night, she was met with an ovation. That was courtesy. At the close of the evening she was rendered another ovation. That was deserved."

The spiraling applause that evening at Town Hall and the quantity of bouquets handed to her on stage were duplications of the reception the singer from Laurel, Miss., had already received in Europe and other major cities in the United States. One of the works on her Town Hall program, for example, was Samuel Barber's challenging new song cycle, *Hermit Songs* (music to 10 poems translated for anonymous Irish texts of the eighth to 12th centuries). That very spring, Miss Price had given the cycle its first European performance at the Twentieth Century Music Conference in Rome where she was a formidable success, and the preceding fall, she had been selected by the composer to sing the world premiere of the songs at her Library of Congress recital. This June Columbia issued a recording of the work by Miss Price accompanied by the composer at the piano—ML 4988.

Washington - Rome - New York are normal stops now for the girl who began her musical career by playing the piano at parties and funerals back home in Laurel. Her father was a carpenter, and her aunt was a maid in the home of Mrs. Alexander Chisholm, wife of a Laurel banker. Mrs. Chisholm recognized Miss Price's striking musical potential, and helped her with her musical education, first at Central State college in Wilberforce, Ohio (where Leontyne, who had expected to take a music education degree, discovered her voice). She next won a scholarship to Juilliard, where she impressed a number of influential people in the New York music scene.

IN 1952, composer Virgil Thomson invited Leontyne to sing in his New York and Paris productions of *Four Saints in Three Acts.* She then was selected for the lead in the revival of *Porgy and Bess* which toured America and Europe. (She later married her leading man in the company, the distinguished baritone, William Warfield.) Miss Price spent two years here and abroad as Bess, a triumphant engagement interrupted by occasional recitals. She has sung at the Berkshire Music festival, and has made solo appearances with the Boston Symphony and Philadelphia Orchestra, among others.

The greatest national impact Leontyne Price's voice has thus far made on the American public occurred in January of this year when she sang the title role in Puccini's *Tosca* on NBC-TV's *Opera Theater.* It was the first time a Negro had sung a leading role in one of the NBC-TV opera productions. Earlier that month, Marian Anderson had broken the color bar at the Met, and baritone Robert McFerrin was also breaking the Met's color line that January.

But Miss Anderson had been hired for the role of the Negro Ulrica in *A Masked Ball* while McFerrin was playing the Ethiopian king Amonasro in *Aida.* The 26-year-old Miss Price, however, on NBC-TV was interpreting the Italian opera singer Tosca—an unsegregated role.

AS INTERESTED as she is in opera and in that facet of her career, Miss Price continues her concert and recital appearances, and in these she has become a vigorous champion of the contemporary composer. In a recent conversation, for example, she disagreed with several of the points against contemporary music made by Henry Pleasants in his violently controversial book, *The Agony of Modern Music.* "There are some profound contemporary writers," asserted Miss Price, "who write as much with their souls as did Brahms, Bach, and Beethoven.

"I always find a good contemporary piece a great challenge," she continued, "and I approach it with as much diligence and respect as I do classical literature. Take Samuel Barber's *Hermit Songs.* I defy anyone to write with as much soul and thought as those songs contain. It is true, of course, that some contemporary writers are mathematicians and for their works, I wouldn't



Leontyne Price

give 2 cents. But a great percentage of the contemporary composers really write well.

"I've been very excited to perform such new works as not only *The Hermit Songs,* but also young John Lamontaine's simply beautiful cycle of seven songs, *The Rose of Sharon;* a cycle by Henri Sauget to six sonnets of Louise Labé; a group of five songs by Nicholas Nabokov, and others. There is certainly enough contemporary material if a singer will look for it. And one thing about singing a contemporary work is that you gain a brief education each time you're challenged by the different problems of a new work.

"I WISH, IN FACT," continued Miss Price, "that more composers of today would write vocal music. Singers need a contemporary group so badly for their recital programs, and there is never enough. I'd advise the young composers to wake up, let their symphonies go awhile, and write some songs. I think, too, however, that the contemporary composer should have respect for the voice, and oughtn't to try to make the voice do what you would write for the oboe. I'm all for putting spice into vocal writing, but not impossible things."

Toward the end of the conversation, Miss Price returned to opera and in particular, expressed her admiration for the NBC-TV Opera theater. "They're always looking for new young talent. The Metropolitan could do more of that sort of thing, I think, because there are so many young singers who could improve on things down there."

—mason sargent

Music Biz Needs Tunes That Last Years: Duke

DESPITE THE ALMOST machine-like production of new hit songs, the music business would be in sad shape without the standard pop tunes which have lasted through the years and which are constantly being played and sung in myriad variations.

Many perennial American songs have been written for stage and screen by men endowed with theatrical as well as musical talent. Their songs constitute the actual backbone of many a singer's or band's repertoire, and, particularly in jazz, are heard in an unending number of improvisational interpretations.

One of these composers of all-time hits is Vernon Duke, whose songs include *April in Paris, I Can't Get Started with You, Autumn in New York, Taking a Chance on Love, Suddenly, What Is There to Say, Cabin in the Sky,* and *I Like the Likes of You.*



Vernon Duke

DUKE, WHO HAS written the score for many a Broadway show, and is currently working on two new stage presentations, says that the American musical eventually will reach the stature of European operettas written by Offenbach, Lecoque, and Strauss, among others.

"European musicals these days are mostly pale imitations of American presentations," he says. "The French, Italian and German stage, for example, is completely influenced by American music. If anything emerges operetta-wise in the future, it is bound to be directly affected by our music and stage craft.

"The chances of successfully staging our own musicals in Europe are enormous, even outside the English-speaking countries. Not financially, perhaps, as high admissions are unheard of there, but there's undoubtedly tremendous interest in our musical stage."

DUKE CURRENTLY IS scoring *Dilly,* a play based on Theodore Pratt's novel, *Miss Dilly Says No,* called "a pastoral story about Hollywood — no satire."

Dilly will feature both music and lyrics by Duke and will be presented on Broadway this coming season. The other musical, as yet untitled, will include a score written by Duke in Paris in 1949.

A candid observer of the current American music scene, Duke says, "The majority of songs favored by the record companies are deplorable. They're completely lacking in inventiveness, creativeness, melodically, harmonically —deplorable in every way.

"There was some progress in the quality of songs up to World War II. Songs that had a feeling of their own, like *Laura,* became increasingly popular. Since then, however, things have regressed.

"I'M NOT LAMBASTING all current songs. There are always some fresh and spontaneous tunes. *Sweet and Gentle,* for example, is in my opinion a fresh song, and *Something's Gotta Give* by Johnny Mercer, is a musicianly, good tune. But those are exceptions. The fact remains that these days the record companies will record dozens of standards by established name composers, but they won't touch our new songs. Why? Let your readers be the judge."

Duke describes himself as an ardent admirer of contemporary jazz. "I wish more people would learn to accept and appreciate modern jazz. Then perhaps they'd begin to balk at the rhythm-on-the-rocks-with-a-couple-of-blue-rolls-thrown-in and the Nashville concoctions," he booms.

His favorite jazz musicians include Shorty Rogers, Shelly Manne, Dave Pell, Dave Brubeck, and Pete Rugolo ("a great arranger"), and, he adds, "the greatest singer of songs is Sarah Vaughan, unconditionally."

DUKE HAS USED the jazz idiom in several of his own works, he claims. "I wrote the first real bop song, *Water under the Bridge,* in 1934," he explains proudly. "It incorporates all of the later developments in modern jazz." And his ballet, *Washerwoman's Ball,* which he created in Paris in 1947, is based entirely on jazz.

As Vladimir Dukelsky, Duke is known as a ranking serious composer whose works have been played by leading symphony orchestras all over the world. His *Third Symphony* recently was given its American premiere at the Chatauqua Music festival.

Hereafter, however, he is dropping his Russian name, and all his compositions, popular and classical, will be signed Vernon Duke.

He now is contemplating writing a one-act opera in collaboration with Ogden Nash. "There's a market for one-act operatic works in this country," he says. "We have merely three opera houses in the entire U. S. It's a lamentable situation."

AS A REMEDY, he advocates that each state subsidize its own opera house as well as its own symphony orchestra.

Music for the screen, in Duke's estimation, has been improving consistently. "They're now hiring some of our best talent, like Alex North and Leonard Bernstein for scores," he notes. "Unfortunately, though, there are fewer original scores. Most of the latest screen musicals are adaptations of Broadway plays.

"I'd like to create a completely nonconformist movie score." he concludes. "I'd like to work on it with lyricists like Howard Dietz and Ogden Nash, who are literati of music writing—not just concoctors of hits."

Major Labels Plan To Issue LPs Of TV Spectaculars

New York—A further indication of the interrelationship between television and records is the plan by major record companies to issue LPs of original and standard music from forthcoming fall TV spectaculars.

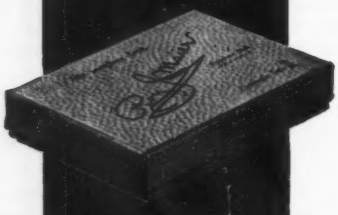
It is expected that Capitol and RCA Victor both will record the original music from *Our Town.* The musical adaptation of the drama is being prepared by Sammy Cahn and James Van Heusen. Frank Sinatra will star in the show and also cut the album for Capitol. Victor has not yet decided on a lead for their package based on music from the TV musical.

Columbia Records may wax two Arthur Schwartz-Howard Dietz TV productions, *Wonderful World,* an original musical written by Everett Freeman and Sid Dorfman, and *The Bluebird,* a special Christmas presentation.

Another likelihood for records is the Cole Porter-Orson Welles adaptation of *Around the World in 80 Days,* now being filmed for television by Michael Todd. Since all these shows are to be presented on CBS-TV, Columbia undoubtedly will be given preference for album coverage.

Another TV-record probability is that RCA Victor will cut a collection of sets with music taken from the Max Liebman NBC spectaculars with the tentative title of *Music from Max Liebman Presents.*

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The Devil's Advocate

By Mason Sargent

A Major Collection and An American Debut: London Records has performed one of the important services of the record year by making available on one two-disc volume the four quartets of the forceful contemporary composer, Ernest Bloch. The quartets are played with sensitive intelligence by the Griller String Quartet (London LLA 23) . . . London has also issued an exciting interpretation by pianist Wilhelm Backhaus of Beethoven's remarkable *Thirty-Three Variations on a Waltz of Diabelli* (London LL-1182). The work covers a challenging range of moods and musical concepts. For both pianist and listener, it is a composition that unfolds new discoveries at each performance . . . Another interesting piano set has been made available by Camden, Victor's low priced label. Several out-of-print recordings by the skilled Joseph Lhevinne have been reissued in a set that includes works by Chopin, Debussy, Schumann, and Strauss (Camden CAL 265).

Around the World: Angel has proved to have a venturesome catalog in the past year. Among that label's recent admirable excursions into stimulatingly unfamiliar ground is *Music of India*, with spoken introductions by Yehudi Menuhin, explanatory notes and polyrhythmic performances of unusual subtlety and complexity by three of India's leading musicians. As Howard Taubman observed in a *New York Times* review of a concert given by these three: "The music of India is as remote from our experience as another era and civilization might be, and at the same time it has something of the free, improvisatory quality of the best in jazz" (Angel LP 35283) . . . Also intriguing on Angel are two excellently recorded sets from Spain: *Pasodobles: Music of the Bull Ring* (Angel LP 64019) and *Andalusian Dances* (Angel LP 64020). The former have brassy, colorful virility, and the latter are marked by fiery spontaneity . . . More formal but no less fiery is a penetratingly realized set of *Spanish Songs* by Nan Merriman accompanied by the flawless Gerald Moore. The LP contains, as is Angel's happy custom in vocal albums, full texts, translations, and background notes (Angel 35208).

An unusually illuminating recording project has been instituted by Vanguard—a *Family of Man* International Folk Music Series. The initial releases are: *Music of Africa (The Cameroons)* (VRS-7023); *Russian Folk Songs* (VRS-7024); *Australian Folk Music* (VRS-7026); *Songs of Argentina* (VRS-7028); *Folk Songs and Dances of the Basque Country* (VRS-7031); and *Jose Siqueria: Xango (Brazilian Negro Cantata) and Eight Brazilian Folk Songs* (VRS-465). I haven't the space to describe the sets in detail, but I'd strongly urge your examining the albums when next in a record store. There are all kinds of auditory and emotional discoveries to be made in these volumes . . . The indefatigably individualistic Emory Cooke also adds to our further international listening with a set by the *Brute Force Steel Bands of Antigua, British West Indies.* The resoundingly recorded music is made up of the astonishingly varied timbres to be created by banging on steel oil drums, biscuit tins and other improvised additions to the percussion family. It's all a vigorously imaginative ball (Cook Laboratories LP 1042).

The Range of Western Music: Just as unfamiliar as international folk music to most American record collectors are the uniquely beautiful resources of Gregorian Chants, one of the foundations of our Western music tradition. This is music of clear, re-energizing clarity. For an introduction to it, I'd recommend any one—or all three—of Period's important series of *Gregorian Chants* (SPL 569, 570, 576). The first volume won the 1949 Grand Prix du Disque and the second won the same major award in 1952 . . . Victor has also made available in its collectors' item series its celebrated early recordings of Gregorian Chants by the Monks Choir of Saint-Pierre de Solesmes Abbey (Victor LCT 6011) . . . 20th Century music of equal intensity though of quite different effect has been made available to us by Epic in the first LPs issued in this country of Janecek's *Diary of One Who Vanished* (Epic LC 3121) and *From the House of the Dead* (Epic LC SC-6005). Both of these dark, emotionally probing works are worth careful listening. The original text and full translations are given for the opera, *From the House of the Dead,* (based on Dostoivski's work of that name), and the Diary album contains a complete translation but no original text. For these two additions alone to the American LP catalogue, Epic deserves much praise.

Mercury To Issue Top Record Total

New York—Within the next month Mercury Records will release 70 albums and 11 new kiddie discs—their heaviest schedule to date. Besides many new items, the album list will include recouplings from the now-defunct, 10-inch Mercury line. Most sets will be available on both LP and EP.

The label's top jazz artists, who are represented in 32 12-inch LPs, include Max Roach and Clifford Brown, Dinah Washington, Gerry Mulligan, Maynard Ferguson, Billy Eckstine, Kitty White, Joe Gordon, Herb Geller, John Williams, Erroll Garner, Lionel Hampton, James Moody, Eddie Heywood, Ralph Gari, and Paul Quinichette.

Classics

DOWN BEAT

ONE OF THIS year's gems in high fidelity recording is the Columbia LP on which E. Power Biggs plays the same piece of music 14 times on 14 different organs, some historic and some modern.

The opus is the *Toccata (and Fugue) in D Minor* by J. S. Bach, and Biggs performs it as well as anyone. He toured the cathedrals of Sweden, Germany, Denmark, Holland, and England to record it on some of the finest—and some very unusual—instruments.

Inasmuch as this particular music spans the full spectrum of organ hues, it is practically the ideal vehicle by which to compare such things as tone colors on the variety of organs.

AND IF THE 14 performances of the work sound frightfully repetitious, I think you will find great delight in realizing how different a single organ opus can sound on different instruments. On good hi-fi equipment the music wells and overwhelms. And besides, the piece can stand up to repeated playing and repeated listening (Columbia ML 5032).

Another new album of Bach is available on Victor, and the most negative thing about it is its title, *The Smiling Bach* (Victor LM 1877). It purports to refute a rumor (one that I'd never heard before) that Bach had scarcely a sense of humor and never wrote in a cheerful mood.

So here a potpourri of Bach short opuses and excerpts are presented, and presumably Victor has proved that Bach was not a complete depressive. The argument of the disc apart, it is laden with first-rate performances by Wanda Landowska on harpsichord, the Robert Shaw chorale, the Bach Aria group, and the orchestras of Fritz Reiner, Leopold Stokowski, and Serge Koussevitzky.

BACH'S EASTER cantata, *Christ Lay in Death's Dark Prison*, is given as half the disc entitled *Festival of Song by the Columbus Boychoir*. The other half of the disc features an olio of devotion music, including such familiar items as *The Lord's Prayer* and *Ave Maria* (Decca DL 8106).

The recording exists not so much for Bach as for the Boychoir, and this is probably just as well because better versions of the cantata are available. But it exemplifies the fine and advanced work which Herbert Huffman's choir boys can do, and therein lies its real value.

Music of the old masters is abundant in the current stock. Vivaldi, a contemporary of Bach, but in another country, is probably best known for his Opus 8, *The Seasons (Le Quattro Staggioni)*, beautiful nature music which takes the form of four short concertos.

On Columbia, it is given a dignified but sensuous reading by Guido Cantelli and the New York Philharmonic-Symphony orchestra (Columbia ML 5044). John Corigliano is the eloquent solo violinist.

THREE ENGLISH composers of the Bach age (the late 17th Century, roughly) are featured on a Bach Guild release entitled *Music of Henry Purcell, Jenkins, and Locke*. Purcell, who wrote airs that combined elements of church music and pure folk songs, predominates on the bands, which alternate vocal and instrumental music.

The songs are reported brilliantly by Alfred Deller, one of the better countertenors of our own age, and the instrumental incidents are credited to the Leonhardt Baroque Ensemble and Consort of Viols, with Gustav Leonhardt on harpsichord. It is very pleasant fare (Vanguard BG 547).

Like all conductors, Eugene Ormandy has his forte, though on the whole it is rare that any of his performances are less than competent. He has, of course, the distinct advantage of being helmsman to one of the country's finest orchestras, the Philadelphia.

Of four new albums in current release, Ormandy and his orchestra run the scale from superlative to passable. His reading of the Rachmaninoff *Symphony No. 3 in A Minor* rates the former adjective. It is dark, dramatic music played penetratingly by the or-

(Turn to Page 50)

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Rhythm & Blues

By Ruth Cage

WE'VE BEEN GETTING a first-hand glimpse of what goes on with the Top Ten Review as its prepares to take off from St. Louis. The talent in the show will be riding a couple of air-conditioned buses through 16 states with stops in more than 50 cities—for the 66 consecutive days.

This tour is amazing evidence of how dynamic r&b is. It's the idea of promoter Lou Krefetz, who sent the first edition of the record-star package out last January.

The current tour results from the demand created by the first one, which was on the road for 52 days. More than 300,000 fans saw that show. This time Krefetz has added a half-dozen baseball parks to the schedule so some folks who couldn't get tickets last time can get a view.

NOWHERE ELSE in show business is there anything to compare to this tour. Ten top stars don't have to worry about where the next job is coming from, but they are undertaking this vigorous trip anyway.

The line-up has Joe Turner, Faye Adams, the Clovers, the Charms, the Five Keys, Gene and Eunice, Charley and Ray, the Paul Williams band, Bill Doggett, Etta James, and Bo Diddley.

It might be enough news merely to relate the statistics of this journey, but there are a couple of other things to point out. We think that those who have had to listen to the arguments about r&b being dead might ask the pallbearers what makes the corpse keep kicking.

AND FOR THOSE who say that the music with a beat is doing terrible things to the nation's youth, it might be pointed out that this music is doing a job in the deep south that even the U.S. Supreme Court hasn't been able to accomplish.

Wherever this show plays, kids of every racial hue will be rubbing elbows without creating friction. In some areas —areas where segregation is the watchword—audiences often will be half colored and half white, not in separate accommodations either.

That's a terrible influence all right —terrible on the bigots. And they could use more such terrible influences.

If this tour is not fancy enough news that r&b is doing well, there are a couple of other indications that it is in very good health. For example, Fats Domino shared a bandstand with the redoubtable Tommy Dorsey a few days ago in Connecticut. That's startling enough. But add this—they got equal billing and split the take down the middle.

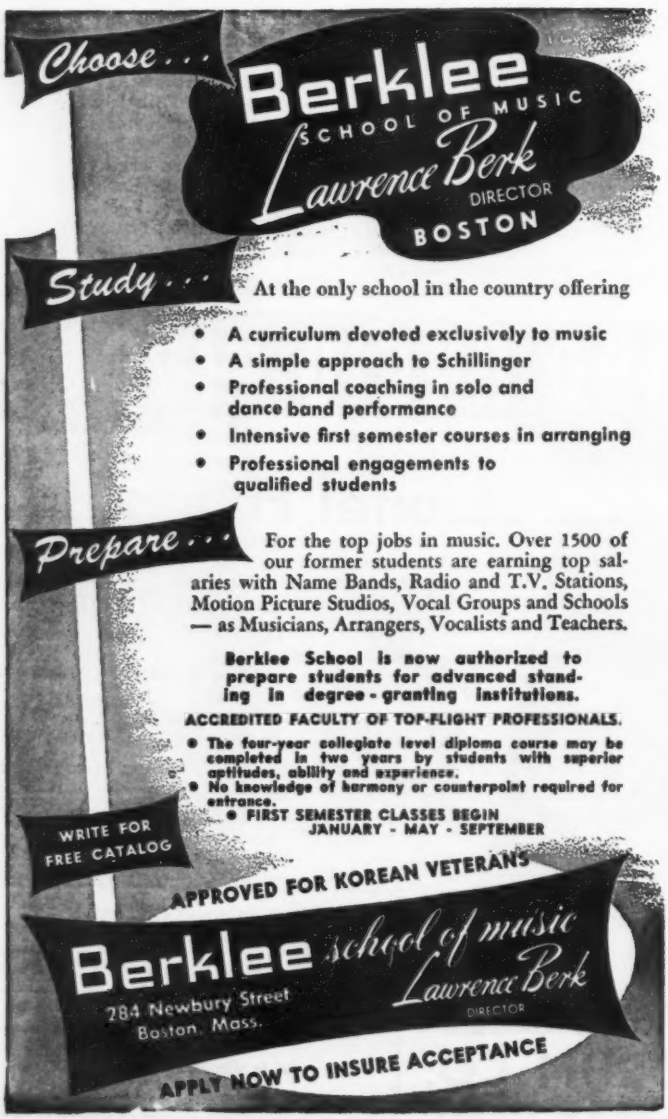
THEN THERE'S THIS. For two or three weeks in November, Count Basie will tour the southwest territory. Shaw Artists managed to get the first Basie trip out of its office. But even this coup is dimmed by the follow-up—traveling with Basie will be George Shearing, Ruth Brown, the Orioles, the Hearts, and T-Bone Walker. Jazz and r&b in wild abundance all in one package.

We might mention, too, an amazing spa outside Miami, Fla., called the Palms of Hallandale. This combination night club and park started a little more than a year ago with local talent supplying weekend entertainment.

Then management hitched its policy to name r&b acts. Result? Crowds of up to 4,000 on weekend nights. Owner Ernie Busker visited New York City last week to buy enough name acts in this field to last until January.

IT ALSO IS RATHER amazing to note how r&b favorites almost plead for just a little time off.

Ray Charles almost threatened a sit-down strike if he couldn't have just a week of rest. Lowell Fulson managed to sneak away to fish for a few days—but he went to a hideaway where he couldn't be reached by phone. Faye Adams wasn't quite so lucky. Her first time off in two years was interrupted for a record session. Gene and Eunice found their planned seven-day California holiday dwindling as news spread to promotors that they were on the coast. They got two days off.



Allen, Glenn, Parenti Cut Jazztone Sides

New York—Newest record date for the Jazztone Society label has been cut by a band co-featuring Red Allen, Tyree Glenn, and clarinetist Tony Parenti. None of the three has been represented often on recent recording sessions, though all three recorded heavily in years past.

Popular Records DOWN BEAT

The following single releases were the best received for review for this issue. Titles in CAPITAL LETTERS indicate the ranking side. LPs and EPs received for reviews are discussed at length.

Five-Star Discs

JUST TO BELONG TO YOU/Kiki—Betty Clooney ("X" 4X-0164)
AUTUMN LEAVES/Oo! What You Do To Me—Jackie Gleason (Capitol 20466)
HE/Breeze — Al Hibbler (Decca 9-29660)
SEARCHING/All I Need Is You—Hilltoppers (Dot 45-15415)
A SATISFIED MIND/The Bible Tells Me So—Mahalia Jackson (Columbia 4-40554)
HAWK-EYE/Your Love — Frankie Laine (Columbia 4-40558)
MY IMPRESSION OF JANIE/Open Up the Gates Of Mercy—Steve Lawrence (Coral 9-61486)
AS YOU DESIRE ME/Black Coffee—Sarah Vaughan (Columbia 4-50072)
AUTUMN LEAVES/Toy Tiger—Victor Young Ork (Decca 9-29653)

Four-Star Discs

THE BIBLE TELLS ME SO/I Wonder If We'll Ever Know—Kay Armen (MGM K12045)
I AIN'T GOT NOBODY/He May Be Your Man—Pearl Bailey (Coral 9-61487)
MIND IF I TAG ALONG/Don't Believe Everyone's Your Friend—Connee Boswell (Decca 9-29612)
AUTUMN LEAVES/High and Dry—Steve Allen and George Cates Ork (Coral 9-61485)
BACK TRACK/It's Bigger Than You And Me—Sammy Davis, Jr. (Decca 9-29649)
THEN I'LL BE HAPPY/I'm Through Shedding Tears—Pearl Eddy ("X"-0160)
AUTUMN LEAVES/Yellow Rose Of Texas Mambo—Geri Galian ("X" 4X-0161)
YALLER ROSE OF TEXAS, YOU-ALL/Listen to the Gooney Bird—Homer and Jethro (Victor 47-6241)
DANCIN' IN MY SOCKS/Happy Is the Heart — Robbin Hood (MGM K12046)
ONLY FOREVER/Come Spring — Kitty Kallen (Decca 9-29663)
MY FUNNY VALENTINE / Mad About the Boy—Mary Kaye Trio (Decca 9-29622)
YALLER, YALLER GOLD/King of The River—Lou Monte (Victor 47-6246)
THE BANJO ROCK/You Gotta Go—Mike Pedicin Quintet (Victor 47-6235)
JUST A LITTLE BIT MORE/Now Is the Time—Eileen Rodgers (Columbia 4-40549)
NEVER LEAVE ME/I Hear You Knocking—Gale Storm (Dot 45-15412)

Three-Star Discs

DREAMY MELODY/Ukulele Lady—Eddie Ballantine Ork (Wing W-90021X45)
WAKE UP THE PLACE/Milkman's Matinee — Les Brown-Modernaires (Coral 9-61490)
TIMES TWO, I LOVE YOU/Still Thinking Of You—The Chuckles ("X"-0162)
ROMANCE IN ROME/The Pendulum Song—Petula Clark (MGM K12049)
GIVE A FOOL A CHANCE/Got'N Idea—Alma Cogan (Victor 47-6236)
BIRMIN'HAM / The Dixie Flyer — Commanders (Decca 9-29652)
TAKE ME BACK IN YOUR ARMS/ Why Did You Kiss Me—Three Dons and Deena (Coral 9-61492)
BLUE SIOUX CITY FIVE/Oh Didn't He Ramble—Poppa John Gordy (Victor 47-6240)
PUDDIN' N' PIE/I Want to Love You —Sonny Graham (Victor 47-6238)
LOVE IS/Suddenly There's a Valley—Gogi Grant (ERA 45-1003)
COME AND GET IT/I Want You To Be My Baby—Louis Jordan (Decca 9-29655)
SUGAR ON THE APPLESAUCE/ When We Sing Together—Oscar Kaputt Ork. (Mercury 70690X45)
SHO-JO-JI / Nobody Taught Me—Eartha Kitt (Victor 47-6245)
I'LL MISS YOU/Baby, Baby You—Dick Lee ("X" 4X-0163)
STEAMBOAT RIVER BALL/Fair Dinkum — The Mariners (Cadence 1272)
I WANNA/The "Know-How"—Paris Sisters (Decca 9-29574)
TELL THE MAN/Take a Chance—Bunny Paul (Capitol F3224)
SHOW ME THE WAY/The Bridge of Love—Rhythmettes (Victor 47-6244)
PORE JUD IS DAID/All Er Nothin'—Nelson Riddle (Capitol F3225)
GOODNIGHT, SWEET DREAMS / Parisian Rag—Beasley Smith Ork (Dot 45-15410)
HOME SWEET HOME ON THE RANGE/Without A Song — Kay Starr (Victor 47-6247)

Gretsch Spotlight

"Gretsch Drums Sound Great!" says Flanagan drummer Tommy Gillen



Tommy Gillen and his Gretsch Broadkasters

Tommy Gillen plays his great-sounding Gretsch Broadkasters with the Ralph Flanagan Orchestra, recently headlined at Atlantic City's Steel Pier. Former drummer with the Lester Lanin and Myer Davis groups, Tommy plays a Gretsch white pearl set. His drums have the many Gretsch custom-built accessories including adjustable "all-height" cymbal holder, disappearing spurs and—like all Gretsch drums—are Chrome plated at no additional charge. "Gretsch Broadkasters sound the Best—greatest drums I ever owned" says Tommy. Look for yourself—in this same issue of *Down Beat*—Gretsch's brand new Drum Catalog. Tells about drums played by America's top drum stars. Or write for more FREE copies: FRED. GRETSCH, Dept. DB 1055, 60 Broadway, Brooklyn 11, N. Y.

Jazz Reviews

DOWN BEAT

All jazz records are reviewed by Nat Hentoff except those initialed by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Eddie Bert

Fragile; Stompin' at the Savoy; I Should'a Said; See You Later; Three Bass Hit; What D'Ya Say; Billie's Bounce

Rating: ★★★★

Musician of the Year is the title of the album in which Eddie's full-swinging rhythm section consists of Wendell Marshall, Hank Jones, and Kenny Clarke. Eddie also effectively adds a second trombone voice via tape on the first four numbers. First original is by Ernie Wilkins; Bert wrote *Said* and *Later; Hit* and *Say* are by Ozzie Cadena who directed the date. *Billie's Bounce* is taken as an unaccompanied drum solo by Klook, the second in a series of Clarke-a-cappella. (The first was *Now's the Time* on the Clarke-Wilkins LP. Savoy MG 12007.)

This is Bert's best record yet under his own name. The long-underevaluated trombonist blows here with a continually flowing series of ideas, an ability to meet the rhythmic challenge of his section, a good sound, and first-rate technique. Jones has several solos and is his usual swingingly urbane self with individualized taste and humor. Marshall is also excellent in both solo and rhythm capacities, as is Klook. The percussion variations on *Billie's Bounce* are absorbing and point up again the continuing importance of Klook to contemporary jazz. First-rate recorded sound. The notes, in a masterpiece of malapropism, state that there is "nothing effectual here." Actually, it all is. **(Savoy 12" LP MG-12015)**

Serge Chaloff

Bob the Robin; Yesterday's Gardenias; Sergical; What's New?; Mar-Dros; Jr.; Body and Soul; Kip; Diane's Melody; Unison

Rating: ★★★★★

Serge, for years one of music's more chaotic personalities, has made an about face of late and is again flying right. It is evident in his playing, which has lost the frantic, where-am-I-going-next aspect it has contained for the last few years, and has become a thing of real beauty.

No one ever has questioned his proficiency on the baritone sax—just the way he chose to employ it. Here, with backing by fellow Bostonians Boots Mussulli, alto; Herb Pomeroy, trumpet; Ray Santisi, piano; Everett Evans, bass, and Jimmy Zitano, drums, he offers the best display of his talents ever to be put on wax. It swings, it has heart, it has maturity—it is the long-awaited coalescence of a great talent.

And you get the feeling the rest of the men on the date felt it, too. They play like a unit that has worked together for years, as splendid solo spots come from Boots and Pomeroy, and the rhythm section moves.

Save for the two striking, moody ballads (*Body and Soul* and *What's New*), there is no particular need in singling out special efforts. Serge has a message to offer to them all. It would behoove you to intercept it. (J. T.) **(Capitol 12" LP T-6510)**

Al Cohn

A Kiss to Build a Dream On; Doggin' Around; Jump the Blues Away; Jack's Kinda Swing; The Natural Thing to Do; A. C. Meets Osie; Baby Please; 9:20 Special; Pick a Dilly; Count Me In; Freddie's Tune; Osie's Blues

Rating: ★★★★

A happy, Basie-ish session featuring a Cohn-led unit called *The Natural Seven:* Joe Newman, Frank Rehak, Freddie Greene, Milt Hinton, Nat Pierce, and Osie Johnson. The arrangements are by Al Cohn, Manny Albam, and one by Ernie Wilkins. Cohn wrote six originals; Freddie Greene did one, and Osie Johnson's is the last number of the set. The album swings all the way with a superb rhythm section. Greene, as always, makes so much difference; Pierce is in full empathy with the Basie piano feel; Hinton and Johnson complete the strong team.

All three horns blow well, and it's worth noting again how mature a trombone voice is that of former Herman sideman Rehak, who has been playing at the Metropole in New York for several months. Frank can blow well in any style, has a fine sound, and consistently interesting ideas. This is one of the more successful Victor dates of the year. There is even an articulate set of notes thanks to George Simon. And there's even a blues vocal by expansive Osie Johnson. **(Victor 12" LPM-1116)**

Kenny Clarke

Bohemia After Dark; Chasm; Willow Weep for Me; Late Entry; Hear Me Talkin' to Ya; With Apologies to Oscar; We'll Be Together Again

Rating: ★★★★

Kenny's personnel includes pianist Horace Silver, tenor-flutist Jerome Richardson, bassist Paul Chambers, altoist Julian (Cannonball) Adderley, cornetist Nat Adderley, and trumpeter Donald Byrd. One number, *Together Again,* Hank Jones is in on piano. This LP introduces the work of three young musicians who clearly have much to contribute to jazz. Julian Adderley, already quite widely publicized, came from Florida in mid-June to impress a number of New York musicians at Cafe Bohemia, get on this session, and then win himelf an exclusive contract on EmArcy. He's back home now fulfilling a teaching contract, and will probably hit the road with his own band in six months to a year. His brother, Nat, was with Lionel Hampton during the latter's last European tour. And Byrd is another of the recent valuable emigrants from Detroit. Clarke is to be congratulated for giving these newcomers such ample space on his date.

The blowing throughout is strongly emotional, unpretentious, and always swinging. Cannonball asserts he was quite nervous on this, his first record date, but he comes through as a powerful Bird-touched voice but is no copier. The man is himself and I expect future records will indicate a growing figure of importance. His brother is also a wailer. Byrd, too, indicates considerable ability as well as potential. Richardson is competent on tenor, better on flute; Chambers is a find; Horace puts down some movingly earthy piano, and Klook is always in control. The beguiling opening original is by Oscar Pettiford and is dedicated to Cafe Bohemia, the comfortable modern jazz caravansary in Greenwich Village. The other originals are by the Brothers Adderley. *Hear Me Talkin' to Ya,* therefore, is *not* the same tune recorded by Louis Armstrong in the '20s. Very good recorded sound. **(Savoy 12" LP MG-12017)**

Miles Davis

The Man I Love; Bemsha Swing

Rating: ★★★★★

Miles, Milt Jackson, Percy Heath, Thelonious Monk, and Kenny Clarke in Vol. II of the Davis All-Stars uphold the rugged creative pace they set in the first one. This is jazz of a sturdy and lasting nature, jazz with heart and blood and sinews.

Milt, Percy, and Kenny were members of the Modern Jazz quartet when this was cut, and along with Monk provide just about ideal companionship for Miles, who has long been listened to and appreciated, yet has only in the last year or so achieved a level of consistency that must mark him as one of the great ones. He winds a happy trail through *Bemsha,* an intriguing Monk-Denzil Best original recorded previously by Thelonious, as Milt swings deftly Percy stands out in the rhythm section, and Monk chips in a typical solo.

Man I Love has a quite wonderful Jackson introduction, a fragile, haunting first chorus by Davis that may remind you of Dizzy's *Can't Get Started* solo, then up-tempo excursions by everyone that are joyus voyages. Don't miss this one. (J. T.) **(Prestige LP 200)**

Jon Eardley

Hey There; Sid's Delight; If You Could See Me Now; Demanton

Rating: ★★★★

Jon, who first gained prominence as the man to replace Chet Baker in the Gerry Mulligan quartet, makes his second appearance with his own group on records here, and lives up to the claim in Ira Gitler's album notes, to wit:

"The trumpet field, which had lain fallow for quite a time while the tenor

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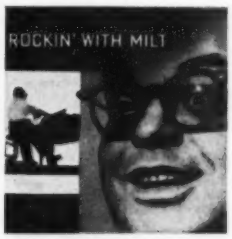
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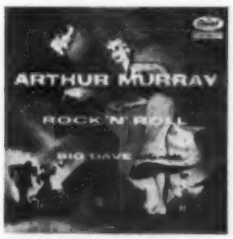
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sax and piano orchards grew in abundance, has finally yielded a fine young crop of new talent. Jon Eardley is one who has helped to make it such a formidable harvest."

Eardley is indeed a man to watch. His tone is rich and vigorous, his conception shows individuality, and he rarely commits the newcomer's error of overextending himself to make an impression. Always keeping comfortably within his limits, he shows a compact and swinging style, a melodic approach, and a keen ear.

Rest of the quintet comprises J. R. Montrose, tenor; George Syran, piano; Teddy Kotick, bass, and Nick Stabulas, drums. They are all most able, with Syran proving to be of particular value solowise. Best group effort is on *Demanton*, known also in some quarters as *Sweet Georgia Brown*, although the entire LP bespeaks well for the future of Mr. Eardley. (J. T.) **(Prestige LP-207)**

Art Farmer

Blue Lights; The Infant's Song; Social Song; Capri

Rating: ★★★★

Art's quintet includes altoist Gigi Gryce; pianist Freddie Redd; bassist (and twin brother) Addison Farmer; and drummer Arthur Taylor. All the originals and arrangements are by the gifted Gryce. The rhythm section swings solidly, but could flow more. Gigi blows with emotional eloquence, and Farmer's ability seems to grow with each record. Art's conception is one of the more thoughtful and individual among modern hornmen, and he and Gigi form a creative team that should add importantly to present-day jazz developments. This is a group that deserves to stay together.

Gigi's originals are all of merit, and *The Infant's Song* is especially well formed. Though Gigi gets his melodic ideas from the harmonies he first chooses, instead of the other way around, his is one of the more consistent melodic gifts among his jazz writing contemporaries. **(Prestige LP 209)**

Bobby Hackett

Serenade in Blue; Deep Night; In a Sentimental Mood; Lazy River; Carefree; Mood Indigo; Get Out of Town; All Through the Night; Stars in My Eyes; Rain; Flamingo; You're My Thrill

Rating: ★★★

In a Mellow Mood, this one is called, and who better to portray a feeling of well-being than the veteran Hackett, whose straightforward sound and ability to breathe jazz life into a tune by playing almost straight melody marks him as a rare man with a trumpet.

He has been heard in better surroundings — the pallid, dance-bandy arrangements provided on most of the tunes are hindrances — but even at his average level, he is well worth hearing. As Jackie Gleason says of him, he plays like a man telling the truth.

Best examples here include *Lazy River*, on which he is backed by a rhythm section which hardly swings, but doesn't offer as much resistance as the full band, and a poignant interpretation of *Mood Indigo*. (J. T.) **(Capitol 12" LP T-575)**

Jimmy Hamilton

Prelude to a Mood; Mood Indigo; Salute to Charlie Parker; Easy to Love; Tea for Two

Rating: ★★★

This is the distinguished Ellington clarinetist's first LP of his own. Except for one number, Jimmy's ensemble includes Ernie Royal, Lucky Thompson, Oscar Pettiford, Osie Johnson, pianist Earl Knight, and guitarist Sidney Gross (who was in charge of the session). On *Tea for Two*, Jimmy was backed just by piano, guitar, and bass. All the arrangements and the two originals are by Hamilton.

Everyone plays competently, and it's good to hear the too-seldom-recorded Lucky Thompson and Ernie Royal again. But the session doesn't take fire. The arrangements are skilled and pleasant but not remarkable. Jimmy's clarinet is characteristically precise and fluent, but even in the *Tea for Two* "head," he doesn't really let go. The whole session is too polite.

Here again is an example of that unproductive middle ground between either an open blowing session or unusually inventive writing. Jimmy's talent could use a more challenging framework than this set affords. I hope he'll make it for himself in his second LP. **(Urania UJLP 1003)**

Roy Haynes

Little Leona; Miss Mopsy; Gone Again; Haynes

Rating: ★★

Busman's Holiday is a session cut by Roy Haynes and friends while Roy stopped over in Stockholm last October during Sarah Vaughan's visit there in a package tour with Coleman Hawkins, Illinois Jacquet, and Mary Lou Williams. On the first two sides, Roy is joined by baritone-altoist Sahib Shihab (now with Dizzy); pianist Adrian Acea (misspelled in the notes); bassist Joe Benjamin; Swedish tenor Bjarne Nerem, and trombonist Ake Persson. The first tune is by Acea; the second is Benjamin's. Persson drops out on the provocative Lewis-Hampton-Hamner third tune; and the fourth (by Haynes and Shihab) has just Shihab, Benjamin, and Haynes.

Best man on the set is Haynes, the brilliant drummer for Miss Vaughan. Also first rate are Benjamin and Acea. But the horns destroy the rating. The Swedish players are not only derivative, but dull. Shihab plays heavily with little grace of invention, mediocre conception, and improvable tone. The notes, though containing relevant personnel information, have that breathless quality that is so annoying in most

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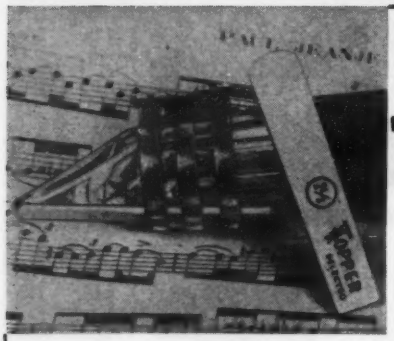


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Joe Morello

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contemporary liner writing. It's especially annoying when the music is so far from what's verbally promised—as is the case here. None of the fault for this rating is Haynes'. Roy deserved much better support for his first LP. **(EmArcy MG 26048)**

Jon Hendricks

★★★★ *Four Brothers*
★★★★ *Cloudburst*

The all-too-rare art of modern jazz singing in the Dave Lambert-Buddy Stewart tradition is joined effectively here with the ability of Jon Hendricks to verbalize renowned instrumentals (*Four Brothers*) and also to compose his own instrumentalized vocals (*Cloudburst*). In the brisk *Brothers*, he takes all four tenor choruses and Woody's solo with apt changes of voice color and lyrics. On his own tune, Jon wails up another storm, swinging wonderfully hard. Those crack background voices on both sides are directed, sungled, and swung by Dave Lambert himself. In this day of abundant LP recording, why doesn't somebody give Dave and Jon a series unto themselves? No one can hip a vocal group more expertly than Dave, and he and Jon are both a gas as soloists. **(Decca EP 9-29572)**

Hodes-Howard-DeFaut-Dodds-Taylor

Slow and Easy Mama Every Night; I Know That You Know; Baby Food; Sweet Georgia Brown; Someday Sweetheart; Washboard Stomp; Tishomingo; Copenhagen

Rating: ★★★

The album is called *The Trios*, and the first side features clarinetist Darnell Howard with Art Hodes and Baby Dodds. On the reverse, Volly DeFaut replaces Howard and Jasper Taylor comes in on drums and washboard for Dodds. Howard is a veteran jazz clarinetist who has played with Earl Hines, King Oliver, Luis Russell, and for a long time with Muggsy Spanier in recent years before returning to Chicago. Clarinetist DeFaut recorded in the '20s with Jelly Roll Morton and the Bucktown Five (a unit that included Muggsy Spanier). Taylor recorded in the '20s with Freddie Keppard and Morton, among others. Dodds was the Kenny Clarke-Max Roach of his time, and is a great figure in the history of jazz percussion. Hodes is a traditionally-oriented pianist with particular expressivity in the blues.

The trio sessions were cut in Chicago in 1953. The record should please traditionalists and those of you who enjoy the music of all eras of jazz. What these men are playing is not only part of the early evolution of jazz but is emotionally and artistically valid in itself. Neither clarinetist is up to an Omer Simeon, but both know and feel this way of playing jazz, and their work has integrity. DeFaut has the better tone of the two. His *Tishomingo*

(Turn to Page 45)



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Down Beat, Oct. 5, 1955 Part III Chicago, Ill.



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2nd B♭ CORNET

Director Asks More Pop Music For Bands

By Thomas F. Fabish

(Director, DePaul University Band)

I was pleased to hear that *Down Beat* was going to include a full marching band arrangement that is essentially of a "pop" nature. There is far too little of this music available to school bands.

We in the school band field have for years used popular music at football and basketball games, pep rallies, etc. The drawback usually is that the publishers put the numbers out for marching bands when they no longer are popular, then get peeved when we don't buy them. Very few publishers seem to feel that they should keep up with the trend of pop music in publishing band arrangements.

There is one way possible to get arrangements on pop tunes, but it is an expensive one. You can always purchase dance band arrangements and substitute the parts, but you have to buy at least four or five copies of each arrangement because of the many more musicians in a marching band.

More Ready

I have heard that some publishers already have material ready for us for the fall that includes such numbers as *Learning the Blues, Rock Around the Clock, Heart, Whatever Lola Wants,* and *Unchained Melody,* and they will be of great help to all bands who need material that is at least somewhat current for some new formations this fall.

There are some things to be careful of, however, in the use of pop-type music. It requires a little different feeling on the part of musicians to play it, as compared to standard marching fare. One good solo trumpet player does not make a section, remember, and if the band in general is not able to interpret the arrangement without messing it up, it should refrain from using pop music.

Michigan Band

I have seen bands make splendid use of such fare, however. Last year I had the pleasure of hearing and watching the great University of Michigan band, under the direction of Dr. Revelli, perform the *St. Louis Blues March.* It was a thrill I will never forget. Now, to me, this was jazz, pure and simple, but it was exceedingly well done.

Also, I saw the University of Notre Dame band with their great drum major, Jerry Gatto, who I believe is the greatest drum major in the country today, do a magnificent job on all the tunes from *Brigadoon,* formations included. Once you see a show such as this, you never forget it.

The pop numbers that are put out for fall shows are published to include drills and all. They look very good on paper, and they show off a band splendidly, and I'm all for them. But I also have one suggestion. Before you attempt to perfrom them, ask yourself one honest question (and the answer sometimes hurts).

Ask yourself if your band is capable of performing them.

Swing Arrangement Part Of 3rd School Supplement

Students all across the country have headed back to school again, and the sound of biting trumpets and the sight of precise military formations are familiar ones on the football fields of high schools and colleges.

In the auditoriums and band rooms, bands and orchestras are reassembling, scores are being handed out, and the fight is on for first chair positions.

An Annual

Every year at this time, *Down Beat* publishes a special supplement devoted to articles of particular interest to school band musicians, leaders, and teachers.

This year's supplement has been incorporated into an expanded *Up Beat,* the monthly section of *Down Beat* that regularly presents fresh and challenging music examples for the various instruments, along with timely tips on technique from some of the nation's top music makers.

Included in this big *Up Beat* are articles on the use of popular-type music in marching bands, hints on instrumental technique from some great soloists, a thoughtful, thorough piece on the care of instruments, new products in the field, and one big, special highlight.

It is a complete, original marching band arrangement that is being made available to bands for the first time in these pages.

The selection is Richard Maltby's arrangement of Harry Eldridge's *High Tide Boogie,* a swing adaptation of the familiar *Skater's Waltz.*

Background

Maltby is a bandleader and arranger who has been a standby on the music scene for many years. He wrote and arranged Benny Goodman's noted *Six Flats Unfurnished* in the '40s, has been a leading studio arranger for years, and recently began recording with his own orchestra for Label "X" Records, where his instrumental hits include *St. Louis Blues Mambo* and *Star Dust Mambo.*

Maltby's recorded version of *High Tide Boogie* can be heard on Label "X" waxing X-0135. His dance band arrangement has been augmented and in some cases altered here to make it easily adaptable to marching bands, and it is suggested that directors listen to the recording before playing the march to become better acquainted with the tempo and feel of it.

High Tide Boogie is copyright, 1955, by the Sheraton Music Corp. and is used with permission.

Record Attendance Is Expected At Chicago Band Clinic Dec. 7-10

A record attendance of more than 4,000 is expected for the ninth annual Midwest National Band clinic Dec. 7-10 in the Hotel Sherman in Chicago. Eight outstanding bands, 14 instrumental clinics, and a free banquet will be highlights at what is believed will be the biggest and most practical band clinic. All clinics will be free to everyone.

One outstanding event of the convention will be the First All-American Bandmasters' band, rehearsed and conducted by Lt. Col. William Santelmann, conductor of the United States Marine band of Washington, D.C., for the last 15 years. This First All-American Bandmasters' band is open to all band directors and professional musicians, but not to high school students.

There will be four rehearsals during the convention and a concert in the grand ballroom, Dec. 9. Anyone not yet having applied should write to the executive secretary, Lee W. Petersen, 4 E. 11th St., Peru, Ill. The deadline for applications is Oct. 1. All applicants will be notified as soon thereafter as possible.

The committee, headed by Petersen and Dr. Raymond F. Dvorak, hopes that every state will be represented in this First All-American Bandmasters' band. Last year's Convention drew representation from 38 states, the District of Columbia, and Canada.

The United States Navy band of Washington, D.C., conducted by Lt. Comdr. Charles Brendler, will open the convention. Other bands, chosen

(Turn to Page 36)

HIGH TIDE BOOGIE

3rd B♭ CORNET



HIGH TIDE BOOGIE

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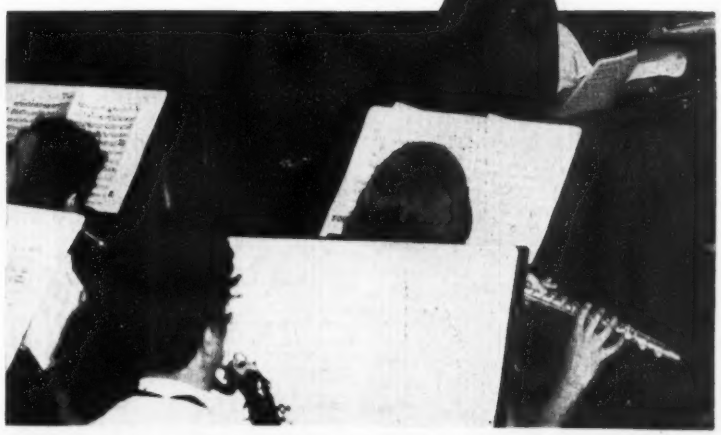




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From The Stars

Tips For Wind Instrumentalists

(Ed. Note: Some of music's greatest instrumentalists have given technical advice to musicians over the years in the pages of Down Beat *and other publications. We went back through our files recently to find some of the most lasting and pertinent ones. They are reprinted here. Some of the examples first appeared in* Music and Rhythm *magazine.)*

Trumpet

Buck Clayton

To develop a good tone, I can't do any more than suggest the good old standby—holding notes as long as possible. To get the proper tone, of course, you must get the proper vibrato—they go hand in hand. And do I have to tell you that it's best to blow from the stomach? But whatever you do, the best thing by far is to get a teacher to help you over these problems. You'll still have plenty of time to experiment on your own.

Cootie Williams

As for phrasing, your teacher can give you the correct and legitimate way to phrase. But for jazz playing you can't be biased or set in your methods. It's entirely up to yourself and how far you think you can or ought to go. In a section you should always try to phrase like the lead trumpeter. Solo phrasing is entirely an individual matter.

Billy Butterfield

A strong lip—that's the essential thing for a good trumpet man today. More than ever before, the physical characteristics of a man's lip contribute to his ability as a big band trumpeter. A trumpet man today has to be able to adapt himself to any style of playing, and to do that he's got to have one of two ingredients—either study or playing experience. Preferably both.

Trombone

Lou McGarity

Phrasing goes hand in hand with natural talent. Phrasing means thinking, and the natural ability to think in terms of tone and sound and patterns of sound. The combination of thinking in tonal patterns and phrasing that way comes automatically after many years of playing. But getting to that point means plenty of hard work, and to play at your peak all the time means hard work, too.

Murray McEachern

First, the dance band musician's got to play perfectly in tempo—and make it sound easy and light. Second, he's got to play perfectly in tune—and make the job seem effortless. Third, he's got to be able to adapt himself easily to other musician's types of articulation; in other words he must adjust himself to the first chair man in his own section—that's what he's there for. The leader has chosen the first man for his ability, and it's up to the other men in the section to recognize the leader's choice and accept it with confidence.

Lawrence Brown

Tone: What kind of a tone do you want? Your tone should be a sincere expression of what you really feel. Just because you like certain trombonists for their tone — and who doesn't admire Tommy Dorsey for that? — you needn't try to copy slavishly. Individuality in tone is as necessary as that quality is in any other phase of tromboning.

Tenor Sax

Tex Beneke

Making your own decisions about which way you want to go is just about as important as learning your instrument well. I recommend sitting in on sessions, listening to bands on records, and then putting it all together, sifting it out, and making the best possible use of what you hear. Using a recorder to check on your development is an extremely effective means of finding your natural groove.

Charlie Barnet

Don't let your teacher dominate your musical ideas. Understand, teachers have their usefulness, and they can teach you a lot, but if you're going to be a jazzman, you've got to be able to express your own musical ideas. If you like to play with a certain tone, by all means keep it, regardless of whether it is "correct" or not. If you want to go out and jam with the boys at night, go ahead. You'll learn a lot that way. I know, because I was jamming in Harlem when I was 18 years old.

Georgie Auld

Pick out your favorite tenormen. Get all the knowledge you can out of the good things they do. I don't mean you should copy your favorites, but listening, always listening, then playing—this method is just about the best I know.

Alto Sax

Tab Smith

Use as little vibrato as possible; too much vibrato has a tendency to produce a nanny-like tone, which I find objectionable. For minimizing vibrato, I suggest using as tight an embouchure as possible.

Marshall Royal

A good tone and a keen sense of pitch are just about as important as background. It's essential to put everything you've got into the production of your tone, and having a good ear is not the least of these requirements. Practicing sustained whole tones is a good way to overcome the purely mechanical aspects of tone, but the feeling has to be there to be really good.

Earl Warren

The fundamentals for a lead man are a good conception of tone and how to lead a melody, and a constant alertness so that he knows what he's doing at all times. A lead man can't curve and twist—he has to go right to the heart of the melody and phrasing, and know how and why.

Gus Bivona

Natural talent is the element upon which I would throw the most emphasis. No matter how much you talk about learning how to play the alto, it don't mean a thing if you ain't got that certain thing—instinctive, natural talent, a feeling for and love of your instrument in particular and music in general.

Les Robinson

What I try for all the time is a free, relaxed flow of breath from the diaphragm into the mouthpiece of my horn. In other words, I feel one of the most important things for an alto man is to avoid getting a tense sound out of his horn. The easier you can blow, the better it sounds. Keep your throat relaxed.

Clarinet

Buddy De Franco

From the beginning, the student who aspires to become a great ad lib artist must seek to acquire freedom in the use of his chosen instrument. This does not mean to forget legitimate technique by any means; actually it means to so perfect your technique that playing is no longer a matter of conscious effort. For the clarinetist, for example, "freedom" does not imply sloppy fingering, a loosening of the hands or of the embouchure—it means simply the relaxed, easy approach to playing that comes with confidence in your instrument and mastery of its technique.

Joe Marsala

A good background, in addition to the jazz spirit, is the result of plenty of playing, keeping in touch with what other instrumentalists are doing, buying and listening to records, and keeping relaxed while you play hard.

Barney Bigard

It's a lot of bunk for some teacher to tell you that he can teach you clarinet in four or five lessons. My advice is to find a private teacher who has your interest at heart. He'll go out of his way to teach you, and if he's any good at all, he'll soon tell you if the clarinet is not right for you. With bands what they are today, schooling is important, and that's why I put such emphasis on the choice of a teacher.

HIGH TIDE BOOGIE

BARITONE

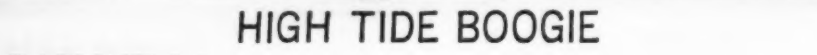


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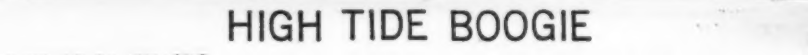
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E♭ ALTO SAXOPHONE



HIGH TIDE BOOGIE

B♭ TENOR SAXOPHONE



How Chicago Symphony Made 'Training Ground' Ork Pay Off

Over the years, many persons have complained that even though a young musician can enjoy a highly satisfactory and profitable career as a symphony musician, there are few really adequate training grounds for classical musicians outside of the formal music schools.

In Chicago, however, there is an orchestra that was established expressly for the development of symphony players, and for 36 years it has been turning out hundreds of highly trained and skilled men who now have positions in the major symphony orchestras of the country.

It is the Civic Orchestra of Chicago, which is endowed by the Orchestral Association of Chicago. The orchestra members are provided, free of charge, classes in ear training, harmony, solfeggio, counterpoint, composition and orchestration; classes in conducting, chamber music, ensemble playing, and the history of music also are offered as the demand requires.

The purpose of the curriculum is twofold:

● The wide study of the works in the standard symphonic repertoire to the extent that each student becomes familiar with his part.

● A careful study, for public performance, of a number of symphonic works.

During the Civic season, students attend three rehearsals a week—two full-orchestra rehearsals (conductor for the coming season will be John Weicher, concertmaster of the Chicago Symphony orchestra) and one section rehearsal presided over by Chicago Symphony first-desk men. The music library of the Chicago Symphony is available for use by the Civic orchestra.

Founded In 1919

The orchestra was founded in 1919 at the suggestion of Frederick Stock, who was music director of the Chicago Symphony at the time. He became the first director of the Civic, which had 500 applicants for membership its first year, 86 of whom were chosen.

The creation of the student orchestra, and its purpose, soon inspired many persons to contribute generously to the perpetuation of this "public school of music in conjunction with the orchestra," and the orchestra-school has developed a distinguished history over the years.

Not only have many of its students gone on to work with major symphonies over the country, but also the Chicago Symphony itself has benefited to the extent that now more than half its members are graduates of the Civic, including four first-desk men.

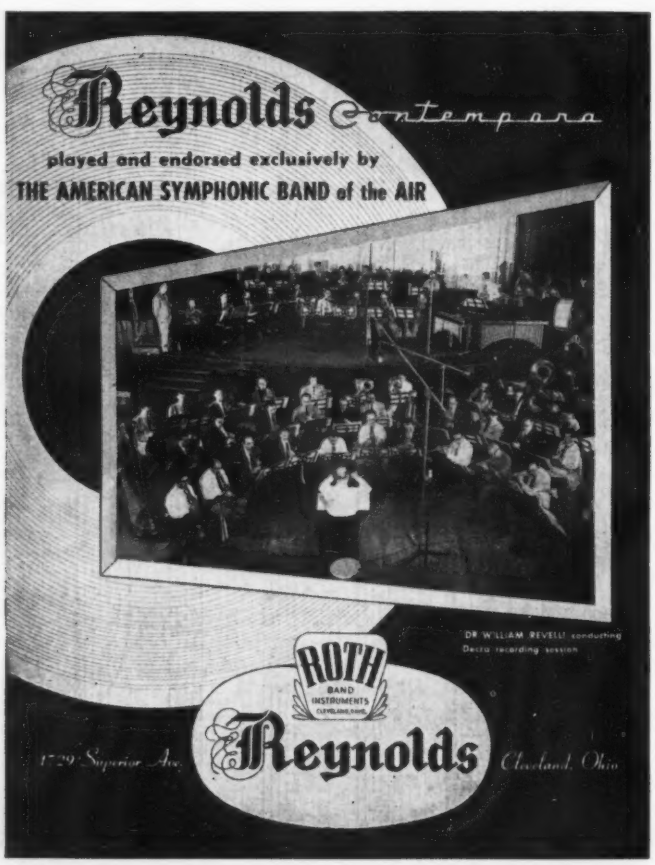
New Season To Begin

The only training orchestra maintained by a major symphony orchestra in the United States will begin its 1955-56 season the first week of October when examinations for admission will begin.

Applicants must be at least 16 years old, should have a moderate knowledge of harmony, and will be asked to play, as an application test, scales and a prepared solo, and will have to show a fair degree of sight-reading ability, together with an aptitude for it.

Tuition for the season is $25. Special scholarship allowances for individual instruction will be awarded to especially gifted members.

For application blanks and information, contact George A. Kuyper, manager of Civic Orchestra of Chicago, Orchestra hall, Chicago 4, Ill.





Lt. Col. William F. Santelmann, who leads the U. S. Marine band of Washington D C., will conduct the All-American band at the Midwest band Clinic in December.

Midwest Clinic

(Jumped from Page 27)

for their superior qualities to present the best new music of all publishers and of all grades of difficulty, with special emphasis on Class C and D music, are:

The Joliet, Ill., Grade School band, Charles Peters, conductor; Mason City, Iowa, High School band, Paul Behm, conductor; Norman, Okla., High School band, William Robinson, conductor; Barrie, Ontario, Collegiate Institute band, W. Allen Fisher, conductor; Carrolton, Ohio, High School band, George Toot, conductor, and VanderCook College Band of Chicago, Richard Brittain, conductor.

For a complete program and hotel reservation card as well as an application for the First All-American Bandmasters' band, write to Petersen.

HIGH TIDE BOOGIE
HIGH TIDE BOOGIE



HIGH TIDE BOOGIE

BARITONE SAXOPHONE

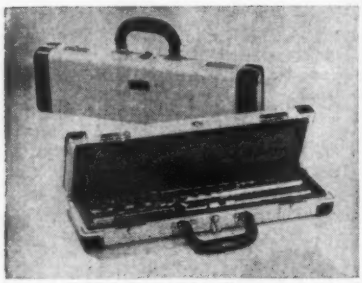


HIGH TIDE BOOGIE

1st & 2nd B♭ CLARINETS

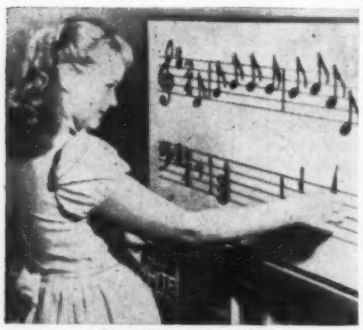


Along Instrument Row



The Bundy Case

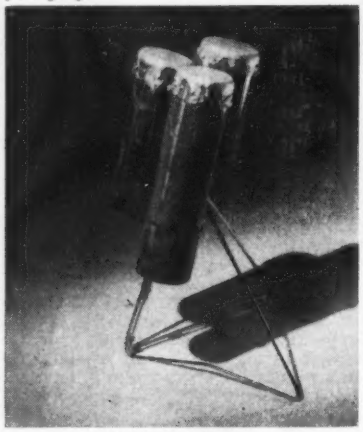
There's nothing startling in the fact that **H. & A. Selmer, Inc.**, Elkhart, Indiana, have put a handle on their flute case, except that no one has ever done it before. For a student overloaded with music and books, even the typical flute case becomes a burden. The new **Bundy** case carries neatly in the fingers, slings conveniently over the handlebars of a bicycle. And it's the least somber flute case you have ever seen, styled in light tweed covering and leather binding to match the remaining cases in the **Bundy** line of school instruments.



The Music Graph

Targ and Dinner, 425 South Wabash Ave., Chicago, have introduced a new visual aid demonstration board. Made in a 24-inch by 36-in size, the **Music-Graph** comes complete with a set of symbols and notes. Two staff lines are printed on the board so that both treble and bass clefs can be explained simultaneously. The **Music - Graph** eliminates the need for chalk drawings, since it is only necessary for the teacher or student to press the notes in place. **Music-Graph** is designed for all levels of music instruction.

Now you can practice with your instrument without fear of disturbing the neighbors. The Acousti-Practice Co., Cleveland, Ohio, has made available a practice cabinet which absorbs 80 to 90% of sound. According to the manufacturer, the practice cabinet will also improve your tone and ear by absorbing distracting overtones. The cabinet encloses only the instrument. For details write directly to the firm at Box 2248, Cleveland 9, Ohio, giving the type of instrument you play.



Boobam Drums

A new type of bamboo drum which is bound to please the professional, amateur and layman alike is the Boobam bamboo drum recently marketed by a group of enterprising Californians. The drums are sections of bamboo with drumheads at one end. The length of the bamboo governs the pitch. Boobam drums are available singly or in sets of three or six. For a free, illustrated brochure and price list write Boobam Bamboo Drums, P. O. Box 303, Sausalito, California.



Wurlitzer Organ

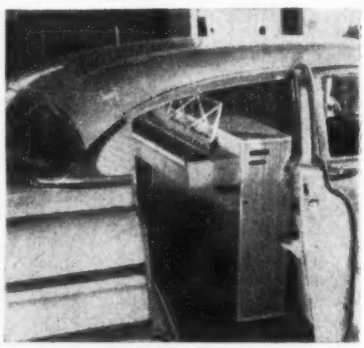
A moderately priced electronic organ having features not previously available on organs within its price range is being added to the **Wurlitzer** organ line. **The Traditional Model 1602** has two 61-note inclined and overhanging manuals and a complete 32-note concave and radiating pedal clavier. A built-in, high fidelity sound system is an added feature. With self-contained speaker or external tone chambers, sound reproduction may be acoustically adjusted for any room size. For further information write **Rudolph Wurlitzer Company**, North Tonawanda, New York.

An informative technical paper on the effects of wood and metal on the tonal quality of clarinets is now being offered free to interested parties by the Candy-Bettoney Co., Inc., Hyde Park, Boston 36, Mass.



Reston Cushion

Wm. Lewis & Son, Chicago, makers of stringed orchestral instruments, offers the **Reston** chin cushion as their latest musical accessories. The chin rest is designed to avert disfiguration caused by skin irritation, the firm states. It is a distinct aid in holding a violin. The **Reston** chin cushion fixes permanently in place, so that it remains invisible when in use.



Portable Spinet

Gulbransen's transportable **Pinafore-Spinet**, weighing approximately 135 pounds, is truly something new under the sun. One of the **Pinafore's** outstanding features is that it can be placed between the front and back seat of any automobile, or it may be carried in the trunk of the car, if desired. Two persons can easily carry the **Pinafore** because of its lightness and its size, measuring only 19 inches deep, 42 inches wide, and 32 inches high. For an interesting new catalog, write the **Gulbransen Co.**, 2050 North Ruby St., Melrose Park, Ill.

The **WFL Drum Company**, 1728 N. Damen Ave., Chicago 47, Illinois, has again made available its well-known book, **The Art of Drumming.** The book is attractively bound in red and contains 64 pages of drum instructions, with a description of 26 rudiments of drumming. Copies are available at special group rates.

A new bass drum pedal that is claimed to have "the world's fastest action" has been marketed recently by the Robert Ramsey Company, 1629 F Street, Springfield, Oregon. The Ghost Pedal features sturdy, aluminum construction, lifetime bearings. Stroke adjustments may be made from 1 to 20 positions. The pedal has no hooks, no straps and folds in one piece.

OC
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Eb CLARINET



HIGH TIDE BOOGIE

BASS CLARINET



Hey, Hornmen, Keep It Clean

(Ed. Note: The following is reprinted from a booklet published by the G. C. Conn Co., and is designed to aid you in taking the best care possible of your musical instrument.)

MOISTURE. Corrosion on brass and nickel-silver or rust on iron and steel is the result of a chemical reaction called oxidation. This chemical reaction does not take place except in the presence of moisture. This fact should make quite clear the importance of keeping instruments dry. Wood instruments must be kept dry to prevent checking and cracking. When the wood is cured, excess moisture is taken out. Absorption of moisture followed by evaporation of moisture disturbs the grain structure and causes the wood to split.

BODY ACIDS. Perspiration from the hands contains certain acids which attack metal. Among these are butyric, lactic, and traces of hydrochloric. Some Perspiration is alkaline but is just as harmful as acid. In some persons the perspiration is such that holes are eaten right through plating and brass wherever the hands are accustomed to touch the instrument. Keep your instrument free from perspiration. Use a leather valve protector or a cloth or some other device to keep perspiration from your instrument and wipe off all perspiration after using it.

Saliva from the mouth also contains acids which attack metal. Carbonic acid is present at all times in saliva and other acids are formed in the mouth, depending on food eaten and hygienic conditions of the mouth. Soft solder is especially subject to the effects of saliva acids. Water key nipples which are soft soldered will be eaten out entirely. Although most of the better saxophones no longer use soldered sockets, saxophone tone hole sockets which are soft soldered will become loose and leak. That is why the inside of instruments must be cleaned often and thoroughly.

SALTS. Not only in saliva but in natural well or spring water there are certain salts that dry as a white substance on the pistons and slides and act as abrasives, causing the action to be retarded and wearing away the precious coating of nickel and chromium. These salts are chiefly magnesium and calcium carbonates and sulphates but there are also appreciable amounts of chlorides of sodium, potassium, magnesium, and calcium. In certain parts of the country these salts are present in the water in greater quantities than in other parts. Water which is said to be "hard"—that is, does not make a good soap lather—has a high content of these salts. Those who prefer water to oil for new piston and rotary valves would do well in such localities to use distilled water. After using the instrument, be sure all saliva and water are wiped off pistons and solids.

FOREIGN MATTER IMPAIRS ACOUSTICAL PERFORMANCE. A surprising amount of food, candy, and other stuff accumulates in a wind instrument if it is not systematically cleaned out. It is often referred to by professional musicians as "hamburger" or "lungs," but whatever you call it, it is filth that you should get rid of and keep rid of. Not only is it unhealthful, but it impairs the acoustical performance. It collects especially in crooks, and is usually the cause of instruments becoming "blown out of tune." If one of these accumulations occurs at a "node" in the wave of a certain tone, this tone sounds sharp. If an accumulation occurs where an "antinode" falls, the tone is flat.

We once received a trombone which the owner said blew all right when he first bought it but after awhile it became "blown out," as he said. It lacked power and punch, and the scale was not exact and definite. This musician seemed to think that there was something wrong with the brass of which the trombone was made and that it had in some way lost its "temper" or tone quality. Apparently the instrument had never been cleaned out since it had left the factory, for over two cubic centimeters of filth was taken out of it. This was a lump about the size of a wad of chewing gum. After being thoroughly cleaned, it blew like new. Nothing else was done to it except give it a plain, old-fashioned bath in soap and water.

Reed instruments also suffer in acoustical performance from accumulation of foreign matter. Tone holes are often partially closed by dirt, especially the small register holes. Clarinets with "bad Bb" or that "don't respond in the second register" all too often have the little metal tube register hole nearly plugged shut with dirt and oil, caused by swabbing the inside bore.

FOREIGN MATTER IMPAIRS MECHANICAL ACTION. Corrosion, as well as salts and other foreign matter, accumulates on piston valves. Valves with such accumulation will not work. It may not seem like much, but valves are fitted tightly and a little dirt between the piston and the casing is like a speck of dirt in your eye.

Here is the story, as shown by a typical case of "faulty" valves. When the instrument came in, the clearance between the piston and the casing of each valve was checked while they were dirty—before cleaning. Clearance was also checked after the valves were cleaned. The clearance for the three valves before and after is shown below:

	No. 1	No. 2	No. 3
Clearance dirty	.0012"	.0011"	.0013"
Clearance clean	.0016"	.0015"	.0016"

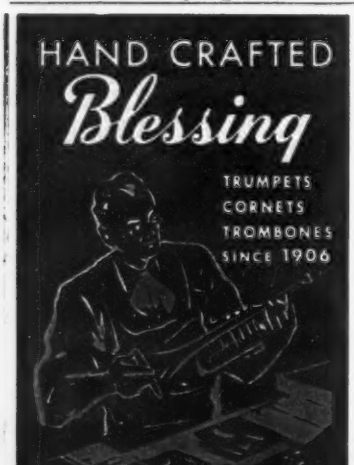
The clearance while dirty was 12, 11, and 13 ten-thousands of an inch, or a little more than the thickness of a cigaret paper! When cleaned, the valves had a clearance of 16, 15, and 16 ten-thousands of an inch, or a little more than the thickness of a cigarette paper plus one-half the thickness of another cigaret paper. Since .0012" (12 ten-thousands of an inch) is the very minimum clearance for clean valves, you can imagine how the first and second valves worked—especially the second. Cleaning took .0004" (4 ten-thousands of an inch) off the first two valves and .0003" off the third. This is only ⅛ to 1/10 of the diameter of a hair, but it was enough to transform good working valves into valves which wouldn't work at all. Modern tight-fitting valves have to be kept clean to get out of them the light, fast action which the manufacturer builds into them.

Corrosion and dirt also affect the action of other working parts, such as valve slides, hinges, pivot screws, cams, needle and flat springs. The only way to preserve and keep your instrument in tip-top working condition is to keep it "clean as a pin" and properly oiled and lubricated.

Suggestions to Bandmasters on Mass Inspection of Instruments

To guard against stuck slides and valve caps, swelled tenons and loose rings, some bandmasters hold mass inspections periodically or delegate this duty to section leaders. Valve instrument players are lined up as if for military inspection. At the command, "Pull 1st valve slides," all players are expected to pull the first valve slide from their instruments. These slides are then inspected for corrosion and proper lubrication. The player who has difficulty pulling the slide is advised to do something about it before the slide becomes stuck so it must be taken to a repairman.

The same procedure can be followed for all valve slides, tuning slides, demountable bells, valve caps, finger tips, mouthpieces, and certain mechanical parts. On woodwinds, an inspection can be made of tenons, bell and joint rings, ligatures, and protectors for flute and oboe slides and joints. Precussion and string instruments could be inspected in same manner.



OCT
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OBOE
HIGH TIDE BOOGIE
BASSOON

HIGH TIDE BOOGIE

BASSOON



HIGH TIDE BOOGIE

OBOE



Hate To Play Solo? Read This

Many school musicians won't take part in solo contests or even play solos before an audience made up of their own friends. Why? That old bugaboo known as stage fright—the fear of facing an audience because of the possibility of making mistakes and feeling foolish.

And so this article is being written with but one purpose in mind—to encourage those musicians to overcome what has come to be called stage fright.

The first and biggest step is to force yourself to play at least part of a solo every single day before a group of students who may be in the band room. Others have helped themselves immeasurably in this manner, and so can you.

NOW LET US imagine that you've come to the point where you don't mind playing before other people, but, oh, that awful feeling in the pit of the stomach you experience just before you go onstage.

That sensation you dread is nothing but a high stage of nervous tension. You should feel like that. Remember that the performer or artist who is on edge is also alert, and will probably give a better performance than one who is cool and collected, because the latter may become careless through overconfidence.

Many of the entertainment world's biggest stars, despite years of experience, are as tense as soldiers going into battle as they walk onstage. Persons like Helen Hayes and Lily Pons readily admit to nervousness before every performance. I have been backstage with many musicians before concerts and radio and TV appearances, and almost to a man they betray their nervousness by chain smoking or continually checking their horns or pacing the floor.

SOME ARE of course keyed up to a greater extent than others, but they all are like thoroughbreds waiting at the post for the "They're off!" signal.

The fact that they are all artists means much to them, and they know the audience expects a performance worthy of their status in the music world.

These men all trained themselves to do something that you must learn to do, mainly, relax. How did they do this? Take a look backstage sometime and see. You'll note men playing cards, reading books, swapping stories—anything to relax while still keeping that fine edge.

Here are 10 points to remember and practice.

● Choose a selection suited to your ability—better too easy than too difficult.

● Have a clear conscience, knowing that you have practiced correctly and sufficiently.

● Be sure your accompanist is accomplished enough to follow you and has the ability to keep you playing over any rough spots.

● If you play a wind instrument, breathe often, but of course in the correct places—nothing is more tragic than to run out of breathe before the completion of a phrase.

● To those whose mouth becomes dry, a glass of water before going onstage, or perhaps the chewing of gum, will help the saliva flow freely.

● No remedy other than sitting down can be suggested for knocking knees.

● Forget the audience—keep your mind on the music and its interpretation.

● The last half hour before you perform, occupy your mind with something other than your performance. Engage in conversation with the electricians or stagehands and discuss anything but music.

● Remember that greater musicians than you experience the same mental state.

● And last—put yourself in the right frame of mind. Go onstage with a sense of humor—if you are going to make a mistake, make a good one.

—m. ackermann



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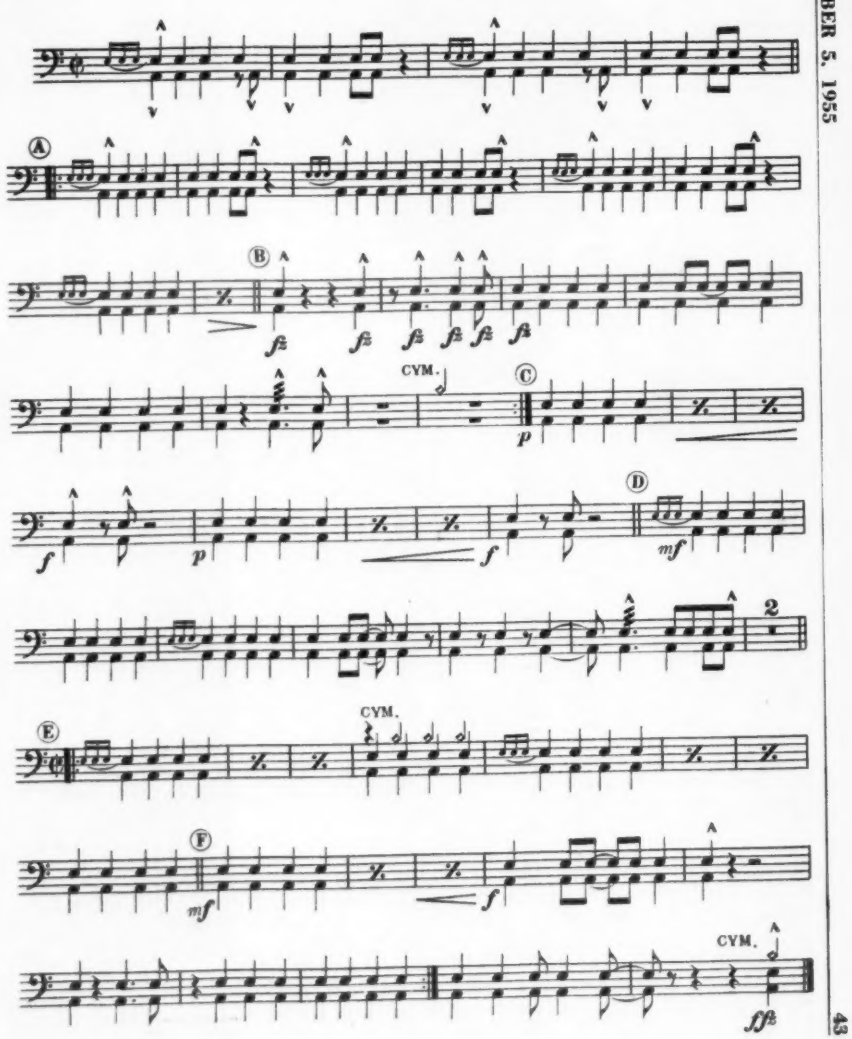
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Jazz Reviews

(Jumped from Page 24)

was the high point of the album for me. Paramount goofed by providing no notes at all. Like what's DeFaut been doing all this time? **(Paramount LP 113)**

Armand Hug

Bouncin' Around; Day by Day; Kiss Me, Sweet; Mama Goes Where Papa Goes; Sister Kate; Pretty Purple Rose of Cairo; I Can Beat You Doin' What You're Doin' To Me; Mama's Gone Goodbye!

Rating: ★★★★

Armand Hug Plays Armand Piron is a set of unusual charm. It was conceived as a memorial to Piron, the Storyville violinist, composer, publisher (with Clarence Williams), and riverboat musician. His compositions, as the notes indicate, "represent a true story of the fading 'Cakewalk' and 'Ragtime' eras. They straddle the most glamorous days of minstrelsy and lap over into the beginnings of true jazz." The songs are freely and affectionately interpreted by New Orleans pianist Hug who, on the basis of this album, should be asked to do more volumes of early New Orleans writers or of songs that were popular there 35 and more years ago. His playing is an individual compound of taste, relaxation, and an impressionistic imagination. The one vocal, however, mars the spell. All in all, a welcome album—one that is unique even in the midst of the dozens of sets being released every month. Helpful notes by Harry and Edmond Souchon, who made the album possible, I expect. **(Paramount LP 114)**

Jazz in Hollywood

Sanguine; There Will Never Be Another You; Serenade in Blue; Yesterdays; The Girl Friend; Bloo Denim; Perpetual Motion; Bob White; Danza Do Brazil; Bab-O-Ling; Jive at Five; Love Me or Leave Me

Rating: ★★★★

This is the first in a series of jazz LPs by Liberty Records, produced by Harry Babasin and Simon Jackson. Liberty recently took over Babasin's Nocturne label. First song, written by Marty Paich, features Herbie Harper and Bud Shank. The next, arranged by Lennie Niehaus, is devoted to the Hollywood Saxophone quartet (Russ Cheever, Jack Dumont, Maurie Crawford, and Bill Ulyate). The next four feature, in the order named: Jimmy Rowles, Virgil Gonsalves, Babasin, and Lou Levy. The second side begins with the Paganini *Perpetual Motion* challenge accepted by Abe Most and accordionist Dom Frontiere.

Bob Enevoldsen is in charge of the next two, after which Babasin is again in the foreground. *Jive at Five* involves Harper and the late Bob Gordon, and in the last number, Virgil Gonsalves

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and Buddy Wise share the billing. Also on hand are Nick Fatool, Roy Harte, Don Heath, Art Mardigan, Howard Roberts, Jackie Marshall, Red Mitchell, Mike Rubin, and Paich.

It's quite an anthology, but there's a mild question of ethics involved. How come nowhere in the notes is there any indication that at least eight of these numbers have been released before on various LPs on the Nocturne label? A trusting buyer with a bad memory could easily pick up this LP, and then find he already had half of it. Otherwise, it's a very good sampler on a generally high level of musical accomplishment, and it's well balanced programmatically. Fine engineering by John Kraus and Tom Neal.

A bad goof on the envelope is that the personnel of each band is not given —you just get a jumble of names for the rhythm sections. I would rather have used the above paragraph to comment on the music alone, but it seems to me this sort of thing is something a consumer has the right to know. **(Liberty 12" LP LJH 6001)**

Frank Rosolino

Frenesi; Rhythm Rascals; Moonlight in Vermont; The Missus; There's No You; Our Delight; Now I Lay Me Down; Taps Miller; Slan; Stairway to the Stars; The Kingfish

Rating: ★★★

Ex-Kenton trombonist Rosolino and cohorts Charlie Mariano, alto; Walter Norris, piano; Max Bennett, bass, and Stan Levey, drums, serve up some tasty and competently played offerings in this handsomely packaged Capitol set.

Frank's ebulliently extrovertish horn romps happily about the premises, Mariano again shows his allegiance to Charlie Parker, and the rhythm holds up well, especially the indefatigable Bennett, who slowly is beginning to gain the recognition he deserves after a solid apprenticeship with the likes of Georgie Auld, Charlie Ventura, Sauter-Finegan, and others.

If the entire 12" LP could match the quality of the lovely *Vermont*, the dancing *Taps Miller*, or the solidly swinging *Slan* (an album highlight) another star would have been in order. For trombonists looking for a few quick lessons in what can be accomplished along the lines of range and facility, by the way, this is recommended listening. **(J. T.) (Capitol 12" LP T-6509)**

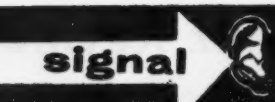
Bud Shank-Shorty Rogers-Bill Perkins

Shank's Pranks; Casa de Luz; Lotus Bud; Left Bank; Jasmine; Just a Few; Paradise; Fluted Columns; I Hear Music; Royal Garden Blues; A Sinner Kissed an Angel; It Had to Be You

Rating: ★★★★

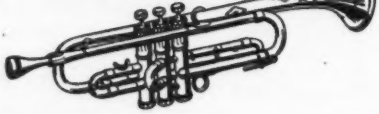
Although there is no indication of the fact on either label or record, the whole first side of this 12" LP (six

signal



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selections) has been issued before as a separate 10" album on the Nocturne album (Nocturne NLP 2). A reissue is a reissue and should be so labeled. This should become basic recording company practice whether the reissued material is from the company's own vaults or has been bought from another firm. The record consumer rates *full* information just as does the clothes or food consumer. Anyway, the personnel on the first sides consists of Bud on alto, plus alto flute on one number; Shorty on flügelhorn; and a rhythm section of Jimmy Rowles, Harry Babasin, and Roy Harte. All the compositions are by Shorty. As stated in the initial review of these six in *Down Beat*, it's an excellent session with stimulating interplay on the part of all concerned. The sound apparently has been enhanced in the reissue.

The second side is a new session with Bud, New Star tenor Bill Perkins, and a rhythm section of Hampton Hawes, Red Mitchell, and Mel Lewis. Shank triples on flute and baritone, while Perkins multiplies into alto and flute. Shank and Perkins come through well on their manifold horns, and the rhythm section is excellent, with Hawes and Mitchell also striking in their brief solos. Good recorded sound. **(Pacific Jazz 12" LP 1205)**

Johnny Smith

But Beautiful; Swinging on a Star; I Could Have Told You; It Could Happen to You; Oh, You Crazy Moon; I Thought About You; Deep in a Dream; So Help Me; Nancy; Polka Dots and Moonbeams; Darn that Dream; Imagination

Rating: ★★★★

Johnny Smith Plays Jimmy Van Heusen is a relaxed, enjoyable promenade through the impressive Van Heusen catalog. Smith's approach is tasteful, gentle, and unpretentious. Same is true of pianist Bob Panecoast, bassist George Roumanis, and drummer Gerry Segal. The notes provide background information on the composer. Good recorded sound. A restful set. **(Roost 12" LP 2201)**

Jack Sheldon

Groovus Mentus; Guatemala; Irresistible You; Blues; Beach-Wise; What Is There to Say?; Palermo Walk; Getting Sentimental Over You

Rating: ★★★

Trumpeter Sheldon's second LP includes Zoot Sims, pianist Walter Norris, bassist Bob Whitlock, and drummer Lawrence Marable. Sheldon wrote the first original and Norris the second. The other two are from Whitlock. Sims is the main reason for listening here. His hard-swinging, emotionally driven tenor makes for all the high-points. Sheldon, though he sometimes has eventful conception as in *Say*, still strikes me as too shrill in tone, and too often representative of the more inhibited aspects of jazz in his locale despite the bold assertion in the notes that he stands "in the forefront of

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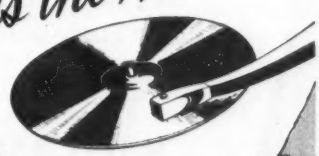
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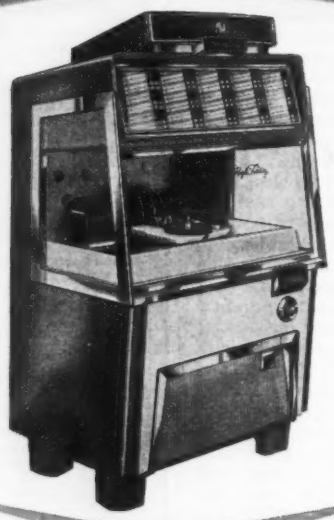
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this newly-freed west coast jazz." What "newly-freed west coast jazz?"

The rhythm section makes it, but Norris' piano solos are not exceptional. The originals are routine, although *Beach-Wise* is pleasant. The notes state proudly, incidentally, that "the original tunes are completely unrehearsed." As if you could prove something that way. (Look ma, no horn!) There's also a one-sentence history of the drama that's a beaut. I'd recommend your hearing the set for the power of Zoot. Good engineering by John Kraus and John Paladino. **(Jazz: West JWLP-2)**

Lou Stein

Lullaby in Rhythm; Love Walked In; Jeepers Creepers; Jim and Andy's; Gone with the Wind; Prelude to a Kiss; There's a Small Hotel; I Concentrate on You; Ming Tree; East of Suez; My Baby Just Cares for Me; Jobolou

Rating: ★★★

The Lou Stein Three, Four, and Five title of the album indicates that four tunes each are played by a trio, quartet, and quintet. The basic trio is pianist Stein, bassist Bob Carter, and New Star drummer Joe Morello (misspelled in the notes). Peanuts Hucko is added on tenor to make the quartet. For the quintet sides, French horn virtuosi Johnny Barrows and Jimmy Buffington join the trio.

It's an amiable gathering, with particular credit due the remarkably crisp and tasteful Morello. Carter is steady. Buffington and Barrows are full-voiced, though I wish they had been called on to do more. Peanuts has evolved considerably in his tenor playing over the years, and plays with swinging surety and smoothness. Stein, though apt to be somewhat flowery on slow tempos, is rhythmically alive. Occasionally his conception could be fresher. The general structure of the "head" arrangements is often rather stodgy, but Stein's three originals are arresting. In view of the positive facets of the occasion, the set is close to four stars. **(Epic 12" LP LN 3148)**

Ben Webster

(Jumped from Page 13)

of instrument. "I'd say Duke, Fletcher Henderson, Earl Hines, Louis Armstrong, Coleman Hawkins, Art Tatum, Frankie Trumbauer (he influenced a lot of saxophone players including Lester), Red Nichols (he was a definite stylist), Sidney Bechet, Benny Carter, Johnny Hodges, Roy Eldridge, Bird—and quite a lot more."

ONE THING Ben regrets in the present day scene is that not enough young musicians and listeners are aware of the still important contributions of the musicians who preceded them in jazz. "I don't think it would hurt any young musician," said Ben, "to listen to Hawk. He has as many ideas now as he ever had."

High Fidelity DOWN BEAT

By Robert Oakes Jordan

THIS COLUMN, and the next to follow, will be devoted to an electronic instrument which should have direct application in many fields—music, scientific research, basic industry, nuclear studies, astronomy, and jet propulsion.

For an instrument that costs only about as much as a second-hand car, this is an imposing list of capabilities, requiring exacting performance.

The instrument is the Stroboconn, designed and manufactured by C. G. Conn Co., the music instrument manufacturer.

IN AN EARLIER column, I reviewed the musical applications of the Stroboconn in detail, describing its construction and operation. Herewith is a further description of the Stroboconn 6T-3. In the accompanying photo, the unit appears as it is ready for use.

The Shure microphone on top picks up the sounds, music or otherwise, to be analyzed. The scanning unit, topmost of the two, registers the analyzed sounds or vibrations at its 12 scanning windows.

Behind these windows are specially marked, accurately controlled, spinning stroboscopic discs. Each of these discs, divided into seven concentric bands of black and white spoke-like patterns, represents seven notes as they may appear, each an octave apart, in the sound which reaches the microphone of the Stroboconn.

The 12 spinning discs with the picked-up sound modulate neon lights which gives an accurate visual comparison of sonic frequencies. The accuracy of this measurement may be made to 1/100th part of one semitone in the scale of equal temperament, i.e., the note of C in the fourth octave of the SET has a frequency of 261.626 cycles a second (middle C). A semitone above the note C is C# or Db at a frequency in sound of 277.183 cycles a second.



The Stroboconn

IN ALL, THIS semitone is 15.557 cycles from middle C. So 1/100th of this particular semitone is approximately .1556 cycles a second—a considerable degree of accuracy.

The electro-mechanical tuning fork in the tuning unit vibrates at a fundamental frequency of 55 cycles which on the SET is A_1 or first octave A. Through the aid of a vacuum tube amplifier, the electrical signal from this tuning fork powers the scanning motor which in turn, through the gear train, spins the patterned discs behind the windows in the scanning unit.

It is this precision-controlled spinning action of the patterned stroboscopic discs and the sound-modulated neon light behind the discs which causes certain of the seven spoked bands on each of these discs to seem to stand still.

Hence, for any sound or sonic signal fed into the Stroboconn, there will appear an instantaneous visual representation of the harmonic content or structure of that sound, almost without regard to its complexity.

IT IS NOT difficult to see the applications of the Stroboconn in the world of music. It could set the exact frequency of the A on which an orchestra is tuned, whether it is 435, 440, 445 cycles a second. It could be so invaluable in high school and college music training with its easy visual note comparison for the practicing student or observer.

So much for its applications in the field of music. The next column will be devoted to the Stroboconn's use in similar fields in science and industry, where its capabilities probably will be even further explored.

High Fidelity Buyers' Aid

Nos. 72, 73

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: Knight "Bantam" Amplifier
Manufacturer: Allied Radio Corporation
Address: 100 North Western Avenue
Chicago, Illinois.

SUMMER 1955
File: Amplifier
Type: Pre-&-Power
Size: 3½"x13"x10½"
Weight: 11 pounds

Knight "Bantam"



TEST DATA		
	Advertising Claims	Laboratory Tests
	Power Output: 12 watts	Found as Advertised
	Frequency Response: ±.5db; 20-20,000cps	Found to be ± 1.5db; 20-20kc.
	Harmonic Distortion: Total 1%	Better than advertised
	IM Distortion; 2% (at 60 and 7kc)	Better than advertised
Laboratory Note: The overall parts quality and unit design plus good operation features makes this a good basic amplifier.	Hum Level: -75db on hi-level -55db on lo-level	Found as advertised Found as advertised
	Outputs: 8, 16 ohms, hi Z (for tape)	Found as advertised
	Inputs: Lo-level(3), hi-level(2)	Found as advertised
	Selector Positions: Tape, tuner, mic., [illegible] RIAA and HICUT	Found as adv.

Signed as fairly tested in my company laboratory.

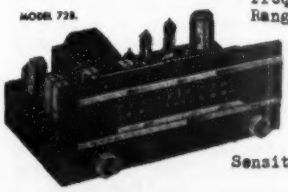
Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

UNIT: "728" Knight Tuner
Manufacturer: Allied Radio Corporation
Address: 100 North Western Avenue
Chicago, Illinois.

SUMMER 1955
File: Tuner
Type: AM-FM
Size: 13½"x9½x6"
Weight: 10½ pounds

MODEL 728



TEST DATA		
	Advertising Claims	Laboratory Tests
	Frequency Range: AM-530-1650kc	Found as advertised
	FM-88-108mc	Found as advertised
	Output: AM-1volt	Essentially as advertised
	FM-4Volt	Essentially as advertised (using 30% mod. 400cps)
	Frequency Response: 50-15ko, ±1db	Found as advertised
	Hum Level: -60db at full output	Found to be -50db
	Sensitivity: AM: 5 microvolts	No test performed
	FM: 5 microvolts (for 20db quieting)	Assumed to be sig-quieting sensitivity
Laboratory note: This tuner presents a good match for the Knight "Bantam" amplifier. The 728 is a well designed and layed out tuner; a good circuit and quality parts. Tubes, units and facilities mark[illegible]		Essentially as adv.

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Robert Oakes Jordan



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Latin Americana

By Oliver Berliner

NO SOONER HAD the mambo gained a solid foothold in America, than the cha cha cha, the shuffling rhythm from Cuba, was making its bid to unseat it as the new dance sensation. However, suddenly something even newer has appeared on the Latin American musical scene.

Up from the little land of the Dominican Republic has come the latest dance craze—the merengue.

What is the reason for this sudden upsurge in Latin American rhythms? Before the arrival of the mambo, the Latin music world had been in a relatively long-time state of comparative quiet. Not that this situation is to be desired, for the present one is certainly more healthy; but one would wonder why all these dance and music forms are suddenly making their appearances at one time.

Take the shuffling cha cha cha, for example. Being an offshoot of the old, established national dance of Cuba, the danzon, one hardly can say it is new. Yet it and the merengue had to wait around for the mambo to gain acceptance before making their bids for the public's favor.

It's a fairly well-established fact that trends that come upon us quickly, lose their impetus and fade away as rapidly as they came. Let us hope that this will not happen here although past experience indicates it could easily.

One of the most intriguing aspects of Latin American music is the fact that it is virtually the only popular music form to receive world recognition, acceptance, and popularity. Certainly Oriental, Slavic, Hindu, Scandinavian, or even French music and dances never have made much of an impression outside their own spheres.

Only American music has given the Latin product any competition. However, Latin music certainly has invaded the camp of the enemy, whereas the reverse is not true.

Classics

(Jumped from Page 17)

chestra and with great depth of feeling (Columbia ML 4961). This was the symphony which Rachmaninoff dedicated to the Philadelphia orchestra, and the composer himself was the first to record it with this group. It is hard to imagine a more convincing reading than Ormandy's.

ON THE OTHER hand, his new Stravinsky project, the coupling of *Le Sacre du Printemps (Rite of Spring)* and the *Petrouchka Suite* fall short in insight, inspiration, and in the subtleties of harmony. The *Petrouchka* is met with a good deal more spunk than its partner, but neither of these is the best available version (Columbia ML 5030).

—les brown

The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

Ella Gives Carmen, Peggy, Hackett 5

By Leonard Feather

Ella Fitzgerald has been on the receiving end for so much critical comment about her own work—all of it 100 percent favorable—that it constituted a logical reversal to put her in the critic's chair herself.

Since Ella, as can be deduced from her singing, has long maintained an active interest in the instrumental aspects of music, the records selected for her Blindfold Test included a couple of instrumentals in addition to some interesting recent vocal releases. Ella was given no information whatever, either before or during the test, about the records played for her.



Ella Fitzgerald

The Records

1. Frank Morgan. Chooch (Gene Norman). Frank Morgan, alto sax; Wild Bill Davis, organ; Conte Candoli, trumpet.

I don't know who that is. Funniest thing is, the organ sounds like some things that Oscar does. It doesn't have to be; probably isn't. The song sounds like *'S Wonderful.* Is that the title they gave it? I like the beat.

I don't know who the alto player is, though. In fact, I don't know who the trumpet player is. Yardbird really started something with that style. With the exception of a couple of fellows like Sonny Stitt and a couple of other fellows, you always think of Parker; unless they do exceptionally well, it doesn't mean anything.

I liked the beat, and I liked the organ, and the rhythm section. I'd give it three stars.

2. Barbara Carroll. By Myself. (Victor). Joe Shulman, bass; Ralph Pollack, drums; Barbara Carroll, vocal and piano.

Seems to me like it's somebody who is a piano player, who's singing to herself. Sounds a little like Barbara Carroll. I remember catching her in a club one time. It sounds to me like a person with her style of playing; I could be wrong.

There's a nice beat to it, and I liked the rhythm section very much. The song is cute. It's got a cute meaning—you know, I go by myself alone—it's got a little story. I'd give it about four stars.

3. Carmen McRae. Tip-Toe Gently (Bethlehem).

Five stars, Carmen McRae. That's my girl. She sings with so much beat, so much feeling. She just kills me. I like everything about the record. I have the record. When you played it, right away I knew. There is nothing more to be said. Just five!

4. Helen Merrill. You'd Be So Nice To Come Home To (EmArcy). Clark Terry, trumpet; Quincy Jones, arr.; Oscar Pettiford, bass; Jimmy Jones, piano.

I liked the beat. It sounds like something that Dizzy had something to do with. It sounds like Dizzy on trumpet, and if I'm not mistaken, that might be that girl Betty St. Claire. It sounds a little like her. She sings in tune. I think she sounds nice.

There are a couple of words, like when she says *paradise,* you can't understand too well. It's a nice moving record, though; I like the arrangement . . . I like the solos. For a while I though it was Dizzy playing on piano. You know sometimes he plays on the records. Some of the chords sounded like him. I like everything about it with the exception of little things in the diction. I'd give it four stars.

5. Paul Quinichette. You're Crying (EmArcy). Quincy Jones, arr. and comp.

Pretty tune. Sounds like a song you'd take and put words to. I don't know who it is though. We've been traveling around the country, and I've lost all contact with music. I like the solo; I like the record. I thought it was very nicely arranged. It sounds a little like Stan Getz, but I've been goofing so much, through not keeping up with music lately, that I couldn't say for sure. I'd give it four stars.

6. Peggy Lee. Ooh, That Kiss (Decca).

Five stars!!! I heard this record before in Detroit, and when I heard it, I tried to buy it right away. I think it's the cutest thing; the beat, the arrangement, and the way that Peggy sings it. Of course, Peggy is something to me like Jeri Southern. Just certain songs they sing, they get that sexy feeling in their singing. This seems like it was just written for her. No complaints at all.

7. Helen Carr. I'm Glad There Is You (Bethlehem). Don Fagerquist, trumpet.

Boy, that trumpet solo coming in like that surprised me; *really* surprised me! I don't know who the singer is, 'cause I'm not down with all the singers now. She sounds like Lady Day. She's got a cute voice.

The song is such a pretty song. This reminds me of when I made a record of *Lover Come Back to Me,* and the fellows said they didn't like it because it was too pretty a tune to be swung like that.

This type of song is something you don't play fast because you lose the feeling. I liked the first part of it. I thought it was very intimate and warm. I didn't particularly like the swinging part of it. But who am I to say? I have no hits! I'd give it three stars.

8. Bobby Hackett. Lazy River (Capitol).

I'd give that five stars. That's a pretty record. I think it's a beautiful instrumental. It's a nice tempo; its nice and soft. He's not playing too much; he's just playing a nice pretty solo from the heart with soul, with feeling shall we say. I don't know who it is though.

I think I'm going to have to buy a whole lot of records. I can't catch up with the music. There are so many singers and musicians coming up now, I don't know who's who. But I like the record very much for an instrumental.

Afterthoughts by Ella

My favorites that you haven't played that I would give five stars? Well, there's Frank Sinatra, and there's Nat. You haven't played any Lady Day. I haven't heard any Lady Day records lately. They say she's got a wonderful album out now.

There are so many new people nowadays that it's hard to know where to start. There are so many girls, especially, coming up. I think there are more girl singers coming up than male.

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Caught In The Act

(Jumped from Page 9)

Lena Horne; Sands, Las Vegas

Lena Horne always has been a darling of the haute monde cafe crowd, with her chic appearance on the floor coupled with an almost ferocious employment of sex appeal.

The Horne attack is immediate. She appears in molded, draped sheath to launch *It's Love* for bombshell effect. Straightaway—for Lena spends few words on interim talk—there's *Love Is the Thing* and to break the intensity, a droll *New-Fangled Tango.*

Her excellent song sense shows when she contours a Rodgers and Hart medley very tastefully. The homestretch is filled by *Love Me or Leave Me, Life Is Just a Bowl of Cherries,* and *I Love to Love.*

Billy Strayhorn is not with her this trip, but the keys are nimbly managed by Lena's husband, Lennie Hayton. Also missing is drummer Chico Hamilton, but Dave Black puts out some neat work in the background. Returned is bassist George Duvivier, one of the finest instrumentalists in the country, whose support is superb.

Antonio Morrelli's ork is gassed by the job of accompanying Lena, with Hayton conducting, and always seem to blow better than usual when she comes around.

—bill willard

'Getaway' Musical To Dramatize Jazz

New York—*Jazz Getaway,* a musical play dramatizing the growth of jazz from New Orleans to now, has been bought by Ethel Linder Reiner and Howard Bay. They hope to debut the play on Broadway Feb. 22.

Except for a few key roles which professional actors will handle, the cast is to be composed of jazz musicians delivering lines as well as playing. Production numbers will present the story of jazz in dance.

Strictly Ad Lib

(Jumped from Page 5)

is expected to top $210,000,000.

Peggy King has been re-signed for the George Gobel show . . . WABC-TV's **Entertainment**, with **Ray McKinley, Marion Colby, Bob Carroll,** and **Tom Poston,** has been axed . . . **Dottie Checchi,** the unusually competent record librarian at Boston's WORL, is leaving to become a postulant with the Franciscan Missionaries of the Immaculate Conception . . . **Frank Sinatra's** long-term NBC-TV deal fell through. He hasn't the time, with three films to finish by March.

Chicago

SIX-A-DAY AND THREE-A-NIGHT: Sammy Davis Jr. is headlining the Chez

Paree for the first time, with **June Christy** featured. **Sophie Tucker** and **Guy Cherney** follow on Oct. 13 . . . The Chicago theater has a solid lineup for the next six weeks, which should keep the turnstiles spinning. **Nat Cole** is current, **Julius LaRosa** follows on Sept. 30, and **Sarah Vaughan** and **Nick Noble** trail in for the following show.

Rita Raines is the new vocalist with **Augie DeLarosa's** band at Mambo City . . . **Lisa Davies** is back at the Gaslight as headliner in a miniature show that now transpires on a small ice rink . . . **Lawrence Welk** on a midwestern tour set by the **Joe Kayser** office, which included a weekend at the Aragon ballroom . . . **Ralph Marterie** is at the Melody Mill Sept. 23-25.

JAZZ, CHICAGO-STYLE: **Roy Hamilton** and the **Johnny Smith** quartet wind up at the Blue Note, and **Dave Brubeck** takes over on Sept. 28 for a lone week . . . **Eddie Barefield** sitting in clarinet chair with the Dukes of Dixieland at the Preview lounge, as replacement for **Pete Fountain** . . . Pianist **Eddie Baker** is back in town after working in Europe with the **Bill Russo** quintet. Baker played a date at a Paris jazz club before returning.

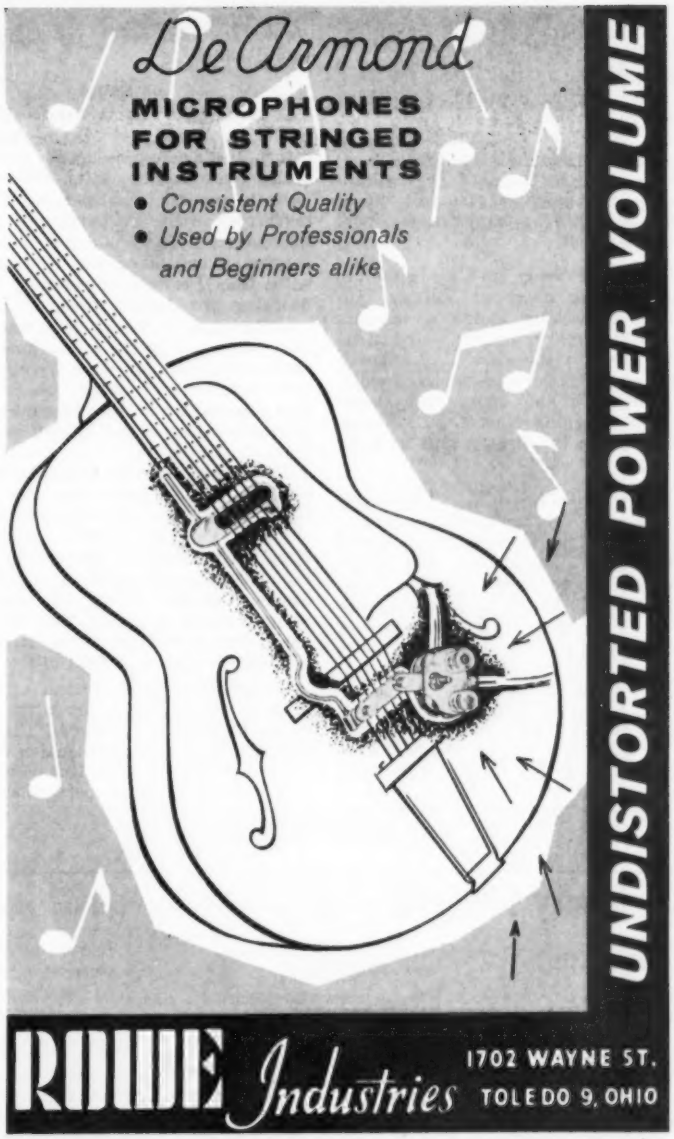
Jo Ann Miller is held over at the Cloister Inn through September, **Roy Bartrem** accompanying . . . **Bill Huff** is the second pianist at Max Miller's Scene, alternating sets with the boss. **Sy Nelson** accompanies on bass Friday through Tuesday. Tenor man **Sandy Mosse** heads the group at the Key lounge . . . **Johnnie Pate's** trio working off nights (Monday and Tuesday) at the London House, where recently-inaugurated jazz policy features **Barbara Carroll's** trio.

HEREABOUTS: **Al Trace**, his brother Ben, and bandleader **Teddy Phillips** all co-authored **How I Love Chicago**, winning tune in the Gamble Music song search for a ditty about the Windy City . . . WNIB-FM, newest FM station in town, is programming three hours of jazz on Saturday afternoons . . . The **D'Oyly Carte** opera company is at the Blackstone through Sept. 27 . . . Chicago's opera company, the Lyric theater, is set to begin its five-week season on Oct. 31 with **Maria Meneghini Callas** repeating as the marquee lure.

Hollywood

THE JAZZ BEAT: **Sue Gordon**, carrying out a wish expressed by husband Bob some years ago, requested that music at his funeral be in a jazz vein. A group composed of **Bud Shank**, **Joe Maini**, **Jack Montrose**, **Bob Enevoldsen**, and **Ralph Pena** played an original by Montrose. Played via recordings were **Gordon Jenkins' Goodbye** and a portion of Stravinsky's **Petrushka**.

Howard Rumsey and Lighthouse All-Stars will fly East this fall for series of concert dates on Mondays, Tuesdays, and Wednesdays, returning for regular weekend sessions at Lighthouse . . . Captain's Table, with the **Red Norvo**





trio on indefinite holdover, added additional room at cost of $150,000 . . . **Carmen McRae** to Hollywood for Jazz City date starting Sept. 13, with **Anita O'Day** in return date at same spot starting Sept. 30 . . . **Vido Musso** & combo are across the street from Jazz City at Peacock Lane . . . **Archie Rosate**, with band of Hollywood jazz vets, switched from Hangover to the Royal room.

Big Jay McNeely and his gimmick music honking away at Tiffany. He features something called a lobsterscope, which makes fingers and instruments glow in the dark . . . **Shorty Rogers** combo is back onstand at **Zardi's** and will hold the spot until **Oscar Peterson's** opening Nov. 4 . . . **Nappy Lamare** and a two-beat troupe at Keynoter.

ADDED NOTES: The Palladium, abandoning house band policy with departure of **Orrin Tucker** (he continues on his KTLA teleseries), had **Jerry Gray** in for two weeks starting Sept. 14, with **Perez Prado** coming up Sept. 28. On latter date, Jerry moves across street to take over house band spot at Moulin Rouge theater-restaurant . . . **Harry James** off for six weeks of one-niters, hitting New York for Sept. 2 date on CBS-TV's **Greatest Bands** show . . . **Sonny Burke**, Decca's west coast chief, is giving an ear to **Bernard Hilda** band at Beverly Hilton, with a record contract ready for signing at this deadline.

Las Vegas

According to agent **Pierre Cosette**, **Patti, La Verne** and **Maxine Andrews** return to threefold again for a Riviera date in late fall . . . **Stan Wilson** provides a neat contrast to **Louis Prima's** musicking in the Casbar lounge of the Sahara . . . The Civic Symphony orchestra, reorganized for fall concerts with **Don Ferrara** conducting, is rehearsing for tee-off time, the grand opening of AFM Local 369's new headquarters . . . **Francis James** packed his bass and headed to West Virginia and wedding bells, leaving his **Sauter-Finegan** corner at the Thunderbird to alternating locals **Don Bagley** and **Paul Moresy.**

The **Lou Bellsons (Pearl Bailey)** bought a 40-acre ranch near Victorville, Calif. They have adopted an 18-month-old boy, **Tony** . . . When the flames were scooting above their heads during last month's fire at El Rancho Vegas, **Ted Fio Rito's** ork played on to help avert a panic. The only casualty was trumpeter **Gene Barringer**, treated for smoke inhalation.

Wingy Manone is a man of vested interest in Vegas, a property owner, so he likes local bookings. The latest is a long-termer at the Golden Nugget . . . Royal Nevada, after **Guys and Dolls**, will invest in musical spectaculars, first with **Phil Spitalny's Hour of Charm** and later with **Anna Maria Alberghetti** and her family for the Christmas holidays . . . **Ella Logan** went into the Thunderbird Sept. 22.

—bill willard

Philadelphia

The **Norman Baker** quintet, a local modern jazz unit, is set to resume weekends at the Fortside. The group also slated to be regular attraction at weekly Monday night jazz sessions scheduled for October start at Andy's in New Jersey. Name soloists will be featured as well as other local talent . . . **Ruth Price's** first Kapp LP is out . . . **Charley Ventura** is concentrating on building local interest in his midtown music school . . . **Oscar Dumont**, local big band leader, recently cut four sides, and several companies are bidding for the masters. Dumont's band continues to be heard twice weekly on coast-to-coast CBS network via remote from his Sunset Beach ballroom location.

Recently completed long-run attractions were **Vince Carson** at Sciolla's and the **Escorts** at Andy's . . . The final big fling at Wildwood, Jersey's top seaside resort for music attractions, found **Eartha Kitt** at the Bolero, the **Four Aces** at the New Manor, the **Treniers** at the Beachcomber, the **Red Caps** at the Martinique, **Freddie Bell** at the Riptide, **Herbie Fields** at the

(ADV.)

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—harvey husten

Detroit

Some of the **Stan Kenton** personnel on hand for a swinging **Terry Gibbs'** opening at the Rouge lounge. **Ray Black,** west coast tenor man and husband of pianist **Terry Pollard,** soon may join the Gibbs' group. **J. J. Johnson-Kai Winding** moved into the Rouge Sept. 13, to be followed by **Johnny Smith** on Sept. 27. Tentative line-up for October includes **Gerry Mulligan, Joe Loco,** and the **Modern Jazz quartet** . . . The **Bud Powell** trio was a pleasant surprise at the Crystal showbar Sept. 5. **James Moody** opens Sept. 26 . . . **Jimmy** and **Marian McPartland** closed at Rustic Cabins Sept. 18 and are to be followed by **George Shearing** Sept. 30 . . . Full house at the Bluebird inn benefit performance for saxist **Sonny Red,** who is in a tuberculosis sanitarium . . . **Johnny Desmond** at Club Gay Haven on Sept. 26 for one week. Kenton is tentative for Oct. 3, and channels may be cleared for a **Monitor** pickup.

The **Kenton-Count Basie** battle of jazz at the Graystone drew a capacity crowd. It was standing room only—none left for dancing . . . Dates for **Al Hibbler** and **Sister Rosetta Tharpe** at the Flame have been rescheduled in October . . . **Bunny Paul** is at the Falcon, and **Ronnie Gaylord** is tentative for Sept. 30 . . . The **Tattletales** open at Baker's Keyboard lounge Sept. 26, for four weeks.

—azalea thorpe

Miami

George De Witt was brought in by the Saxony hotel for the Pagoda room . . . **Frank Kent, Frankie Bell,** and the **Kentones** are at the Banyan club, south of Fort Lauderdale . . . **Mary Peck's** trio is turning in the customary slick job at the Black Orchid on the North Bay causeway . . . **Alice Darr** and **Mickey Manners** are with **Jacques Donnet's** orchestra in the Club Morocco of the Casablanca hotel . . . **Rudy Ferguson's** music at the Chateau motel . . . **Tony Renard** in his fifth month at the Harbor lounge piano.

Singer **Greta Chase** is at the Life Bar . . . **Pat Erra's** Dream lounge has become the big spot now, a veritable oasis in a musical desert, with both the **Lester Young** quartet and the **Bill Harris** quintet playing there . . . **Betty Clooney** and **Pupi Campo** honeymooning hereabouts . . . **Preacher Rollo's** two-beat Saints are creating the ruckus at the 500 club.

—bob marshall

Cincinnati

The **Hilltoppers** reopened Castle farm for the fall season Sept. 3 . . . Bethlehem Records' latest vocal find, **Paula Castle,** completed two weeks at the Nineteenth Hole . . . **Chuz Alfred** combo is working weekends at the Carolyn club in Columbus . . . The Ohio State fair had many record stars including the **Billy May-Sam Donahue** orchestra, **Gisele MacKenzie** and **Peggy King** . . . **Tommy Wills'** trio, featuring **George White,** is back at Club Miami in nearby Hamilton.

Local singer **Betty Ann Blake** is with the **Ernie Rudy** ork . . . The **Teddy Raymore** quartet took time off from its engagement at Guidara's to record two sides for Fraternity Records . . . **Stan Kenton** made his first local appearance in 10 months and set two new attendance records. He appeared at LeSourdsville lake, where he drew 2,500 and the next day drew an estimated 8,000 at Eden park for an outdoor concert, largest crowd in the park's history.

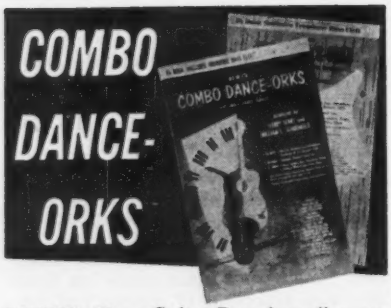
—dick schaefer

Toronto

The **Ink Spots** and **Earl Bostick's** band were booked into the Colonial for late August and September dates . . . **Barbara Carroll,** by now one of this town's favorites, was a solid success in her two recent weeks at the Town . . . Gisele MacKenzie, who was to do a Canadian television show as well as her **Hit Parade** stint this season, canceled out because her advisers thought two shows would be too much . . . **Grand Ole Opry** types **Slim Whitman** and **Mac Wiseman** played a week at the Casino.

—bob fulford





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Feather's Nest

By Leonard Feather

I DON'T BELIEVE any news I had heard all year pleased me more than the report that Benny Carter had won first place on alto sax in the *Down Beat* critics' poll.

In terms of cold statistics the event had no enormous significance, since the victory was accomplished through the votes of five of the 22 critics. As a moral victory, a belated tribute, it meant much more, for this was the first time Carter ever had won a *Down Beat* poll of any kind.

In a sense it was a soft answer to Nat Hentoff's highly sympathetic column a few issues ago in which he pointed out the neglect suffered by Ben Webster and other great, timeless jazzmen at the hands of the younger jazz fans.

AS YOU MAY have guessed, my interest in Benny was a little subjective, since I was one of those who voted for him and since he has been a personal friend since my early days in the music business.

However, my object in bringing up his name again at this point is simply to satisfy the curiosity of a number of younger readers who may have been baffled when they saw Carter's name at the top of the list.

Odd as it may seem to some of us, these fans were infants, or were not even born, when Benny was making some of his greatest records. Since the sides he has cut in recent years for Norman Granz, as well as many of the great things he did in the '30s and '40s, are easily available on LPs, there is no excuse for not catching up on his work.

BENNY CARTER is a native New Yorker who, give or take a couple of years, is in the same age range as persons like Stan Kenton or Woody Herman. For that matter, he is younger than such big current favorites as Count Basie, and in his playing, he is still younger than springtime.

In his first years in jazz, Carter was in many bands—with Charlie Johnson at Small's Paradise, with Fletcher Henderson, Chick Webb, McKinney's Cotton Pickers. From 1935 to '38 he was in Europe, arranging for a BBC house band and working around the continent with his own international orchestra.

For a couple of years before the overseas sojourn, and for some six years after, he had his own big band in this country—a band that never quite made it commercially despite the superlative music it made with the help of such sidemen as Teddy Wilson, Sid Catlett, Chu Berry, and in later years Tyree Glenn, Eddie Heywood, Vic Dickenson, J. J. Johnson, and Max Roach.

BENNY SETTLED in Hollywood more than a decade ago and only occasionally has assembled a big band since then. He has worked with some success as an arranger in the Hollywood studios and has been seen play-



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ing in a couple of films. (Remember *The Snows of Kilimanjaro?*)

Carter's alto sax work, in addition to providing the original inspiration for Herb Geller and many other new stars, has everything you are supposed to look for in jazz improvisation; a warm, personal tone, and original and highly melodic turn of phrase, an impeccable beat on the up-tempos, a beautiful talent for milking the harmonic content of a theme on slow ballads.

For the last 20 years, Carter also has played trumpet off and on, frequently showing signs of an equally original sound and a great potential talent.

Some of his luckier fans also have caught him in superlative solos on clarinet, tenor sax, piano, and even trombone. As a composer and arranger he has a few things to his credit that should have had much greater success, such as *Melancholy Lullaby, Blue Interlude, Lonesome Nights, Lonely Woman,* and *Key Largo.*

Possibly this versatility has militated against him, for sometimes a surfeit of talents tends to weaken the spotlight on any one of them.

MEANWHILE, WE'LL just hope that Geller's fans will start to show the same interest in Carter that Herb himself acknowledges and will find, through his many Clef and Norgran contributions, that they may have been passing up something too good to miss.

In this era when the average alto sound so frequently is reduced to an anemic, spineless murmur, or to a reflection of Charlie Parker in a slightly distorted mirror, the virility and personality Carter has brought to jazz for so long, and continues to bring, deserve much of the attention that has been diverted to talents far less mature.

I am sure Whitney Balliett, Nicole Barclay, Joachim-Ernst Berendt, and Charlie Emge would echo these sentiments. They voted for Benny, too.

Barry Ulanov

WHY IS IT that every time a jazz festival is put together or a gala jazz concert planned, all the putters-together and planners can think only in terms of mammoth size?

What is there about the nature of jazz in our time that makes this megalomania such a basic part of it? Why is there such a vital difference between the best jazz on records and in clubs on the one hand and what pretends to be the best jazz in concerts on the other?

These questions are occasioned by reports out of Newport, R. I., on this year's colossal clambake by the sea, but they aren't directed entirely at the sponsors of that event.

I know that George Wein is very much concerned about making the annual romp a serious contribution to

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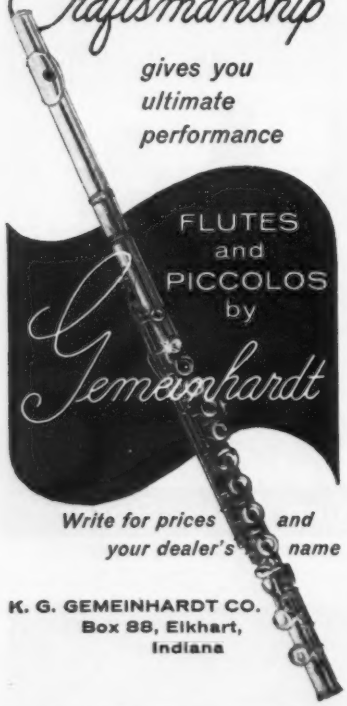
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American music. I know that I was pleased to join the advisory committee of the ambitious undertaking when it was formed last year, though I haven't been called upon for very much advice.

I AM JUST ABOUT as certain that George and those of his advisers whose advice has been solicited have fallen into one of the classical ruts of jazz in their planning and production of the Newport extravaganza, just as so many concert producers and promotors have before them.

Size and numbers are no guarantee of quality. That's an adage hoary with age, but one that needs repeating, especially in this context. Why? Because for many years now, maybe since the very beginning of jazz as an art form complete unto itself, the major achievements have been made by little groups.

Count them—the little New Orleans bands, Louis' Hot Five and Hot Seven, the various small assortments with which Bix played, all the date outfits of five to 10 musicians that made the swing era such a distinguished part of recording history, the bop quartets and quintets, the fixed personnels of the cool decade—Dave Brubeck's and Gerry Mulligan's and Lennie Tristano's, the Modern Jazz Quartet.

THAT'S NOT ALL. For some of us, the most attractive music played by Duke Ellington's musicians went into the little bands captained by Johnny Hodges, Barney Bigard, Cootie Williams, and Rex Stewart. And who can deny that Benny Goodman's most lasting contributions were made with his trio, quartet, quintet, and sextet?

Jazz, after all, is most persuasive when it is most free. That means improvisation. However wonderful a half-chorus or chorus may be when inserted into a masterful big-band arrangement, the most enduring solos, the ones you can go back to over and over again, are those produced in the free-swinging atmosphere of a small band where everybody blows.

This is not unique with jazz. Apart from the gigantic symphonies of Brahms and Beethoven, Bach's B Minor Mass and *Passion According to St. Matthew*, Mozart's operas and the like, the most absorbing music in the classical tradition is the chamber writing of these masters and those who came later.

AFTER A COUPLE of dozen listenings to the *Pastorale Symphony* or the Beethoven Fifth, or even to Mozart's G Minor, which is closer to chamber scoring, you go willingly and happily to the Beethoven quartets, to Mozart's piano music, to the Brahms or Schubert songs.

There's more to hold your attention in such music for small numbers of performers through hundreds of hearings.

And so it is with jazz. The provocative experiments, the intimate confidences, the broadly developed ideas come in small packages.

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● Charlie Mingus and Thad Jones exchanging joyful expressions across a network of rhythm-section lines.

● Art Tatum or Lennie Tristano alone.

● Sarah Vaughan sitting by herself and improvising vocal lines to her own piano chording.

● Fats Waller noodling at the organ.

In these precious moments, jazz shows its stature, incomparable in music since the 17th and 18th centuries, when any musician who couldn't improvise was thought uneducated and totally without talent.

It's not that big bands are not part of jazz. But they are tied up with dance music or with extended, large-scale, almost symphonic statements of the kind Duke attempted with *Black, Brown, and Beige* or Ralph Burns did for Woody in his *Summer Sequence* or Stan Kenton assembled for his *Innovations* series.

THERE ARE AMPLE opportunities to hear big bands parade their stuff. Let's, by all means, encourage the Stans and Woodys and Dukes to concertize and to develop fresh uses for the large orchestra in jazz. Let's, certainly, back Les Brown and Harry James and their west coast friends in their effort to put dance music on its —and our—feet.

But let us, too, remember the great, the productive, the never-failing sources of top-notch jazz in the small band.

I'm convinced that a summer jazz festival should be far more experimental in texture than the Newport convocations have been.

In chamber groups, in solo performances—and exclusively in such small specimens of the jazz product—a festival worthy of the name could be organized. I mean also by my use of the word "chamber" to give each performer all the amenities of the intimate recital hall, even if he is blowing out of doors.

MY IDEA OF AN adequate presentation of a thinking jazzman is an hour of his music, whether it's played by one soloist with rhythm or by six or seven pieces some of whose stuff is scored or arranged and held firmly in place in the heads of the playing musicians.

Maybe this isn't the way to crack the public prints and fill the stadiums. It is the only way to justify the claims that have been made for jazz as an authentic art high among America's cultural attainments.

And it is the surest method there is to challenge the ingenuity of our bravest and most adventurous talents to give the jazz public all they possess —which is a lot more than the festivals and the Barnum & Bailey concerts have been offering.

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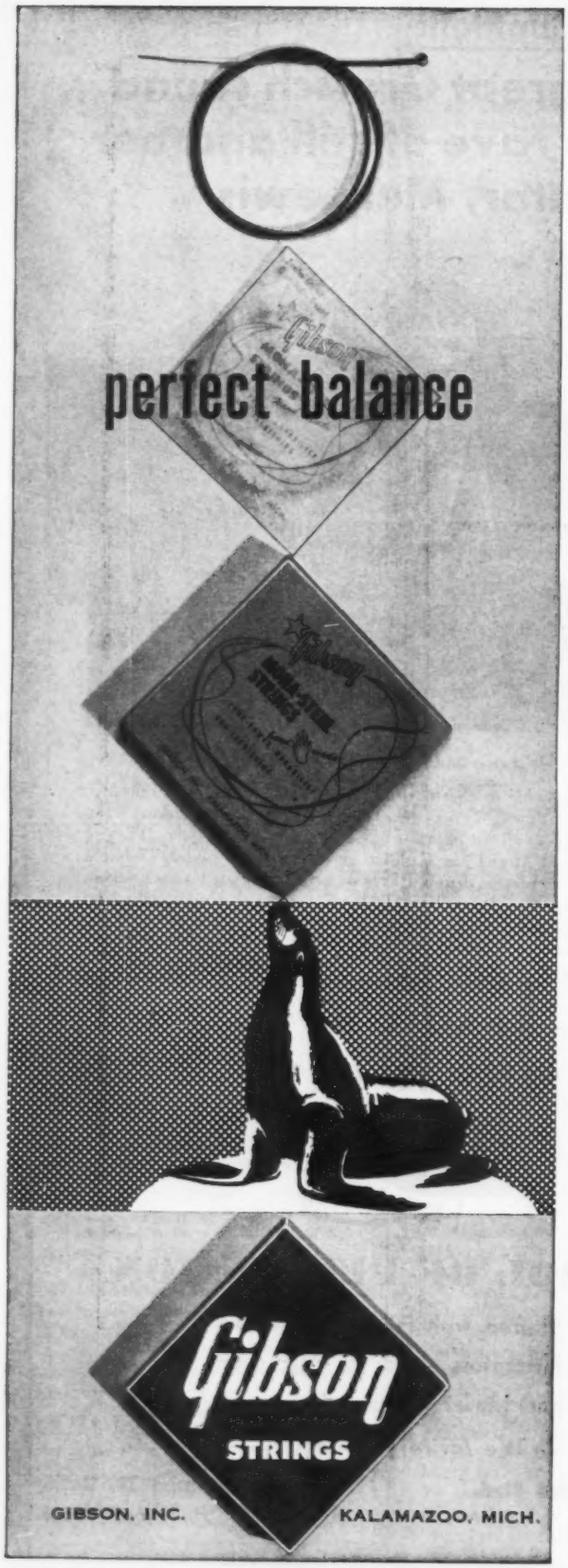
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RCA Gets Bird(land)

New York—In a further move to expand its already large jazz program, RCA Victor has concluded an agreement with Morris Levy, director of Birdland and producer of the annual Birdland tour. Under the pact, a series of Birdland albums will be issued within the general Victor jazz structure headed by Jack Lewis. Levy will be consultant for this particular series.

Levy expects to be able to bring several artists to the Birdland-Victor project when their contracts with other labels run out. Levy also hopes eventually to have mainly artists on his Birdland tour that will be free to record for him, and that he'll be able to record sections for his concerts for Victor. Also likely are recordings made at Birdland itself, both on Monday night jam session nights and during regular engagements when possible.

Kenny Clarke Joins Tristano

New York—Kenny Clarke is now the drummer with Lennie Tristano's quartet weekends at the Sing Song room of the Confucius restaurant on W. 52nd St. Bassist is Arthur Phipps. Lee Konitz remains on alto.

There is nothing definite as yet concerning Tristano's recording plans. Under an agreement with Atlantic, he will release records on his own label through that firm, but he is not yet satisfied with any of the sides taped during sessions at the Confucius.

Glaser Sets All-Star Tour

New York—Joe Glaser's Associated Booking Corp. is setting up an all-star jazz package program that will tour some 40 cities beginning Nov. 1. The package will comprise the Dave Brubeck quartet, Gerry Mulligan's sextet, the Australian Jazz quartet, and Carmen McRae. Exact itinerary was not available at presstime, but further details will be available in the next issue.

NBOA Poll Results

(Jumped from Page 7)

crew, who came from nowhere to land the spot as favorite male singer.

The complete results follow:

Swing Band
1. Les Brown
2. Tommy Dorsey
3. Ralph Marterie
4. Stan Kenton
5. Buddy Morrow

Sweet Band
1. Guy Lombardo
2. Lawrence Welk
3. Eddy Howard
4. Jan Garber
5. Dick Jurgens

Special Category—Best Dance Band
1. Lawrence Welk

Small Band
1. Louis Armstrong
2. Pee Wee Hunt
3. Bill Haley
4. Dave Brubeck
5. Leo Greco

Western Band
1. Pee Wee King
2. Hank Thompson
3. Leo Greco
4. Tom Owens
5. Carl Smith

Western Show Band
1. Hank Thompson
2. Carl Smith
3. Pee Wee King
4. Leo Greco
5. Ray Price

Polka Band
1. Whoopee John
2. Six Fat Dutchmen
3. Frankie Yankovic
4. The Vikings
5. The WNAX Bohemians

Most Promising Swing Band
1. Les Elgart
2. Richard Maltby
3. The Commanders
4. Dan Belloc
5. Billy May-Sam Donahue

Most Promising Sweet Band
1. Russ Carlyle
2. David Carroll
3. Jimmy Palmer
4. Ernie Rudy
5. Tommy Carlyn

Instrumental Leader
1. Ralph Marterie
2. Tommy Dorsey
3. Harry James
4. Tex Beneke
5. Ray Anthony

Singing Leader
1. Eddy Howard
2. Tiny Hill
3. Russ Carlyle
4. Russ Morgan
5. Bill Haley

Top Attraction Other Than Band
1. Crew-Cuts
2. McGuire Sisters
3. The Gaylords
4. The Four Aces
5. Dave Brubeck

Male Band Singer
1. Joe Williams
2. Tommy Mercer
3. Kenny Gardner
4. Johnny Amoroso
5. Butch Stone

Female Band Singer
1. Joanne Greer
2. Frances Wayne
3. Marcie Miller
4. Alice Lon
5. Bonnie Ann Shaw

Notes From The Bandstand

Warren Baker and his Baker's Dozen signed by Omegatape to do an album on tape. Idea is to provide tape recorder enthusiasts with taped, hi-fi dancemusic.

Tommy and Jimmy Dorsey have a firm date on CBS-TV with their *Stage Show*, which was successful as last year's summer replacement for Jackie Gleason. Show starts Oct. 3.

Harry James has recorded his new *Harry James Plays Hi-Fi* album for Capitol, which will bring back the danceable and exciting tempos that initially catapulted him to success.

Claude Gordon, with the yen to go out on his own, just left CBS after 11 years to sign with GAC. Gordon has cut masters, and manager Norm Malkin is negotiating for a record pact.

Freddy Martin has come up with a great radio public relations idea for DOLA. It's a taped show in which popular and upcoming bandleaders relate their experiences in the business. Looks like ABC will pick up the show, and Freddy has DOLA down for a percentage of the profits. James C. Petrillo has given his consent to the entire project.

Frankie Carle, sans orchestra, took a new act to Vancouver for a break-in date. It's called the Girl Friends. Soon as the act is in shape, Frankie will package the act and his band for TV and personal appearances.

Joe Jaros may take the band to Europe this fall, which will be a return date. Olympia Records just signed Jaros to a new pact.

Ray Robbins writes from Ontario, Calif., that he signed a six-month contract for his band at a spot he initially opened for one week. The place is open for dancing six nights a week, and "I can truthfully say that we pack the place four of these nights." It proves that good dance music will bring more and more people back on the dance floor.

After a long vacation, ***Ray Anthony*** hit the one-niter circuit for six weeks, including the Gleason show in New York. Ray joins Les Brown in the new "travel by air" method of moving around the country.

More cues next issue . . . let's hear from you leaders for news.

(Ed. Note: Send all material to DOLA, 1467 N. Vine, Hollywood 28, Calif.)

Dola Meet

(Jumped from Page 7)

DOLA, attended the meeting in New York and has become one of its most active proponents. His success over some 20 years has assured him of a comfortable income for life, yet he is digging in to make DOLA work.

It is an interesting and vital experiment. Attempts have been made in the past to organize leaders, and they all failed in a welter of talk, jealousies, and half-heartedness. If DOLA fails, it will not be for lack of trying by such men as Les Brown, Freddy Martin, Lawrence Welk, Tommy Dorsey, and many others. If it fails, it will be because (1) there just isn't any dance business to be had anymore, or (2) because the majority of bandleaders aren't interested enough in the welfare of the whole to give some personal time to it.

Down Beat doesn't believe the first premise. It hopes the second isn't true.

That's why this magazine joins with the present officers of DOLA, the National Association of Ballroom Operators, and all other interested parties in urging any bandleader in the country —territory band, traveling band, polka band, hotel band, or what have you— to make every effort to attend DOLA's first national conclave at the LaSalle hotel, Chicago, Sept. 26, 27.

Your presence and your ideas are needed.

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Filmland Up Beat (DOWN BEAT)

By Hal Holly

So what's with Sinatra now? Has he come full circle with one of the biggest comebacks the entertainment business has ever seen, only to find himself banished to the outhouse by the same filmoguls, Hollywood gossipeddlers, and other members of the tripewriter brigade who so recently were fawning over him or following him around because he was a sure source of "hot" marketable copy?

You've been reading a great deal about "Frankie" (a name never used by those who know him) recently, including his walkout on the choice role in **Carousel**, and prompt replacement by **Gordon MacRae**. Frank, they say, quit because he felt that inasmuch as they were shooting **Carousel** in two different processes, he was making two pictures and being paid for one.

And you've heard, no doubt, that 20th Century-Fox immediately filed a $1,000,000 damage suit against the singer. Don't pay too much attention to that. In Hollywood you're nobody until you have either sued, or been sued, for $1,000,000.

Sinatra may have made a mistake in fluffing off the **Carousel** role. The fact that it has been snapped up by MacRae is significant. After release next month of **Oklahoma!**, MacRae will be of a stature equal to that of any male star in films. (I wouldn't believe it either if I hadn't seen it.) But as to Sinatra. Much has been made of those alleged quotes in the **Time** magazine cover story: "I (do as) . . . I please. I don't need anyone in the world. I did it all myself."

I do not know **Frank Sinatra** intimately (who does?), but I have been around on a number of occasions over the years when he was accepting the many awards he has won in various **Down Beat** polls, from his very first, years ago, to the most recent, when he swept so many divisions in last year's. He always seemed humble and appreciative when he received his awards, and I don't think he was faking. (**Billy Eckstine** and **Sarah Vaughan** once walked out on a presentation set up on the **Steve Allen** CBShow by our Hollywood office because it interfered with dinner engagements.)

The music business in general, and Hollywood in particular, are overrun with sycophantic press agents, promoters, agents, and hangers-on, including flocks of self-styled writers who like to brag about what they have done for performers such as Sinatra.

I'm for Frank. With the possible exception of the late **George Evans**, who did frame those bobby-soxer "riots," no one ever did anything for Sinatra except Sinatra. I'm glad he had the guts to say so.

ON AND OFF THE BEAT: Front office at Universal-International at odds with **Benny Goodman** over his desire to appear visually in a prologue and epilogue to **The Benny Goodman Story**. Although originally okayed, feeling now is that it would detract from illusion of **Steve Allen's** portrayal. Looks like Benny's part in film will be limited to soundtrack. . . **Sammy Davis Jr.** will do vocal background, a bopped-up treatment of **Frankie and Johnny** by **Pete Rugolo**, with special lyrics by **Sammy Cahn**, for **Cyd Charisse** ballet in MGM's **Meet Me in Las Vegas**. Pete will also appear in role of bandleader.

Rusty Draper draws title song (by **Ned Washington & Lester Lee**) soundtracking assignment in Columbia's **Last Frontier (Vic Mature, Guy Madison, Robert Preston)**. . . . **Cole Porter** will get $250,000 for songs in musical retread of **The Philadelphia Story**. . . And **Johnny Mercer** and **Gene DePaul** team up with nine songs for the tuned-up version of the **Clark Gable-Claudette Colbert** 1935 hit, **It Happened One Night**, which **Dick Powell** will produce-direct for Columbia. (Any day now we expect to hear that someone is doing a musical version of **The Birth of a Nation**). . . **Julie Dorsey**, Tommy's daughter, who has done small parts in several films, draws a larger one in **The Benny Goodman Story**. And, to answer several written inquiries, yes, **John Hammond** (enacted by **Herbert Anderson**) is one of the characters in the BG biofilm.

Erroll Garner under consideration for soundtrack stint in 20th-Fox's forthcoming opus concerning a jazz pianist, **Solo**. . . Another **James M. Cain** music story (Warners is currently making his **Serenade**, starring **Mario Lanza**) comes to screen soon. Universal-International will film Cain's **Unfinished Symphony**.

Radio And Video

By Jack Mabley

CRITICS OF TELEVISION say "improve the writing, get better material," so NBC went out and got a musical written by S. J. Perlman, Ogden Nash, and Kurt Weill. Their references are excellent.

They hired the cast that had done the show at the fair at Dallas, so they had a production which arrived with the familiar label "polished." They turned over an hour and a half of their network's time on a Saturday night a few weeks ago, and stuck only two commercials into the proceedings.



Mabley

By all odds, *One Touch of Venus* should have come off as one of the major contributions of TV to good theater. But it didn't. It was a pretty ordinary hour and a half.

As one of the chronic complainers against mediocrity on television, I'm in no position to gripe about *One Touch of Venus*. And yet you can't say a lot more than "it was a good try."

I wasn't privileged to see the original play (Mary Martin) nor the road company, nor the barn version (Carol Bruce), nor the movie (Ava Gardner). But neither had most of my 20 or 25 million fellow viewers, so our minds were open, receptive, unprejudiced.

MARY MARTIN must have been tremendous, for there was little in the music or the dialogue to distinguish the thing, even allowing for losses in translation to TV. The songs were mediocre, and when Ogden Nash scores a near-miss, he resembles nothing more than a high school humorist trying to imitate Ogden Nash.

Janet Blair has been one of my enthusiasms in the entertainment business since I first saw her on the stand with Hal Kemp's band about 90 years ago. She had the looks and saucy eye, the voice and the acting ability to carry this television show. She was a real professional. But even her spark wasn't enough.

Russell Nype had the male lead. The few times I've seen him on TV, I thought he'd be better off to stick to the stage and night clubs. The high pitched voice, the little boy charm, the teeth, may be tailor-made for the live theater, but the TV camera is not kind to him.

THE REST of the cast did fine with the material. The material was pedestrian. Could the lapse of 10 years date a play that badly?

It must be apparent that I am apologetic for being critical of *One Touch of Venus*.

After all, what more can you ask of a network than that they buy an intelligent, sophisticated Broadway musical, hire a cast of seasoned pros, and give it a reasonable time period? But somewhere along the line something didn't jell.

Perhaps this show needed the treatment they gave *Peter Pan*, with the benefit of the whole set and the feeling of theater instead of TV. Maybe we in the television audience have been so conditioned to applause—canned or live—that we are unreceptive to a show that doesn't have it.

IT WAS GOOD OF NBC to put on a spectacular in the dog days. People appreciate good entertainment in August just as much as in November.

They have a lot more coming up this fall. If nothing else, *One Touch of Venus* may have taught them some of the things they shouldn't do in putting a Broadway play on TV.

Tenor Bands Going Out, Says European Leader

The tenor band (or "goat band" as it is called in some musical circles), long regarded as standard by many operators of upper bracket supper rooms, is on its way out. In fact, it's already out for Bernard Hilda, European bandleader brought to Los Angeles to open the Bali room at the new Beverly Hilton, most ultra of ultra deluxe hostelries.



Hilda

This viewpoint led to some misunderstanding, even a bit of a hassel, when Hilda arrived from Paris shortly before the opening of the Beverly Hills establishment Conrad Hilton looks upon as the "pearl" of his hotel chain. It seems the booking agency that arranged the deal took it for granted that inasmuch as Hilda was billed as a "society bandleader" he would be using a tenor band, and had one all lined up here for him to take over. Imagine the agency lads' consternation when they discovered that Hilda's pianist and arranger, the only musicians he was permitted to bring into the U. S., was bop-bearded Raymond Lesevre, whose musical thinking is much closer to that of Lennie Tristano than Liberace.

And there was even more consternation when Hilda demanded and got a quick reshuffle of the personnel and instrumentation of the band he was to head at the Bali room.

"Our band is not really as far out as the agency men thought," explains Hilda, who though born in Paris, has spent enough years in the U. S. from time to time to be quite handy with English. "The instrumental format speaks for itself—two altos, tenor, and baritone; two trumpets—one of them is your great Bill Regis (soloist on Prado's recording of *Cherry Pink and Apple Blossom White*); three violins, and three rhythm.

"It was a good hotel format in Europe, and it is a good hotel format anywhere. Good for dancing. Good for playing shows. Raymond's arrangements have swing with a modern jazz flavor. A style somewhere between Glenn Miller and Shorty Rogers. But we really play a wide variety of dance styles, including the latest Latin-American."

Hilda, though heretofore little known in the U. S. supper room circuit, is No. 1 bandleader on Hilton's international circuit, has played the top spots in France, England, Spain, and South America. He operated his own club in Paris, employing ace U. S. jazzmen when he could get them (Roy Eldridge, Don Byas, *et al*), and was active in setting up Dizzy Gillespie's appearances in France. He says:

"There is unquestionably a larger audience for modern jazz in Europe than in the U. S., but I think American bandleaders and musicians who seem to think that the only kind of music you can play in the better supper rooms and night clubs here is that dreary 'business man's bounce' music, are missing the boat. In the smart places in Europe they simply wouldn't take it—and I don't think they will here very much longer. It's just too monotonous."

—emge

Donahue: Some DOLA Men Aren't Being Realistic About Biz

"DANCE BAND leaders and musicians are going to have to adopt a more realistic attitude toward their own profession before any real progress can be made in bringing the dance business back to what it once was," says Al Donahue. "Our new organization, Dance Orchestra Leaders of America (DOLA), which I was among the first to join, has my hearty support, and we can accomplish much, but some of our own members—leading members—are going to have to revise their approach to the situation.

"I've heard a lot about the need for 'new bands'—the need now is for a new dancing public. The way to create it is by playing good dance music," he says.

Donahue, back in California (now his home) for what may be a long run at the Terrace room of L.A.'s Statler hotel, made those comments when queried as to his opinion of DOLA and its chances of achieving its aim.

"One of our problems with DOLA is that so many of our members are widely scattered that it is difficult for us to get together often. Now that I am back here in Los Angeles, where DOLA headquarters is located, I'm going to use the opportunity to confer with the heads of DOLA—Les Brown, Lawrence Welk, Freddy Martin, and Harry James. I want to make some suggestion that I think will be constructive, and No. 1 will be to develop more cooperation between DOLA members and ballroom dancing teachers, and dancers themselves.

"A LOT of our younger dance band leaders and musicians just don't want to face the fact that dance music is first and foremost a functional type of music rather than a medium of self-expression. They owe it to themselves—and their employers—to study the various types of social dancing, learn just what kind of music—and tempos—are preferred by dancers in different age brackets—and, if it's a traveling band—in different territories," he says.

However, the latter is no longer as much a problem as formerly, according to Al, especially for those bands that play most of the time in hotel supper rooms. But even in the best hotel spots they have to be prepared to play for special groups, such as college and even high school dances.

"Right now," adds Donahue, "the teenagers prefer that well defined beat of the rhythm and blues numbers; the collegiates still like dance tunes with a Dixieland flavor on up-tempo things, and romantic ballads, with vocals, for the slow numbers. But leaders and arrangers who are in the dance business as a profession should concentrate on playing music designed for all-around danceability. Danceability—that's the word, and it should be DOLA's watch-word."

Donahue believes the present trend among hotel and even ballroom operators is toward the employment of "house bands;" bands styled to meet specific purposes of the spots in which they play.

"It's a good trend, too, for sidemen as well as leaders. Musicians get to settle down and make homes for themselves and their families instead of chasing around the country on short-term runs and one-niters."

—emge

Stan Freeman Signs For BBC TV Shows

London—Stan Freeman, American pianist and composer, proved such a marked success in his initial engagement recently at the Colony Club in London that the BBC radio and television show, *In Town Tonight*, has signed him for three appearances. Freeman also signed with producer Jack Hylton to do a series of filmed television shows for the English networks.

'Porgy' To Video?

New York—CBS is negotiating for the rights to present *Porgy and Bess*, over color television with the cast now touring with the show in South America. Talks are in progress between Ira Gershwin and Hubbell Robinson, vice president in charge of programs for the network.

Band Routes

DOWN BEAT

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Krutze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg. Marshall Agency, 6671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Boston, Mass., 9/26-11/19, h
Back, Will (Utah) Salt Lake City, Utah, h
Barlow, Dick (Le Cupidon) NYC, nc
Barron, Blue (On Tour—Texas) MCA
Basie, Count (Birdland) NYC, 9/26-10/5, nc; (Storyville) Boston, Mass., 10/12-23, nc
Boor, Mischa (Waldorf-Astoria) NYC, h
Bothie, Russ (Merry Garden) Chicago, b
Brandwynne, Nat (Waldorf-Astoria) NYC, In 9/29, h
Brown, Les (On Tour) ABC
Carlyle, Russ (On Tour—Midwest) WA
Cavallaro, Carmen (On Tour—West Coast) MCA
Carroll, David (Roosevelt) New Orleans, La., Out 10/12, h
Cayler, Joy (Army Base) Ft. Benning, Ga., Out 9/24; (On Tour—South) GAC
Chavales, Los (Waldorf-Astoria) NYC, In 10/27, h
Cross, Bob (St. Anthony) San Antonio, Texas, h
Cugat, Xavier (Waldorf-Astoria) NYC, Out 9/28, h
Dorsey, Tommy, Jimmy (Meadowbrook) Cedar Grove, N. J., In 10/28, b
Elgart, Les (Statler) NYC, Out 11/3, h
Ellington, Duke (Apollo) NYC, 9/23-29, t; (On Tour—East) ABC
Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h
Fields, Shep (On Tour—Southwest) GAC
Fisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Midwest) GAC
Foster, Chuck (Peabody) Memphis, Tenn., Out 10/9, h
Garber, Jan (On Tour—Southwest) GAC
George, Chuck (Talk O Town) Tucson, Ariz., Out 10/20, nc
Gilmore, Stiles (Weekapaug Inn) Weekapaug, R. I., h
Glasser, Don (On Tour) GAC
Grady, Ed (On Tour—Midwest) WA
Hampton, Lionel (On Tour—Midwest) ABC
Harris, Ken (Statler) Buffalo, N. Y., 9/30-11/20, h
Harrison, Cass (Jefferson) St. Louis, Mo., Out 11/6, h
Howard, Eddy (Roosevelt) NYC, 9/26-11/3, h
Hudson, Dean (NAS—Special Services) Memphis, Tenn., Out 10/5; (Progressive) Atlanta, Ga., 10/7-9, pc; (Peabody) Memphis, Tenn., Out 10/10-11/6, h
Hunt, Pee Wee (Vanity) Detroit, Mich., 9/30-10/2, b
Jerome, Henry (Edison) NYC, h
Kenton, Stan (Gay Haven) Detroit, Mich., 10/3-9, nc
Kisley, Steve (Statler) Detroit, Mich., Out 11/19, h
Koster, Buddy (On Tour—New York, New Jersey, New England)
Laine, Buddy (On Tour—Midwest) Midwest Artist Corp.
LaSalle, Dick (Statler) Washington, D. C., 9/22-11/19, h
Lewis, Ted (Ambassador) Los Angeles, Out 10/11, h
Lombardo, Guy (Desert Inn) Las Vegas, Nev., 9/27-10/24, nc
Lloyd, Larry (Capital City Club) Atlanta, Ga., In 9/13, pc
McGrane, Don (Radison) Minneapolis, Minn., h
McIntyre, Hal (On Tour) GAC
McKinley, Ray (On Tour—East) GAC
Marterie, Ralph (On Tour—Midwest) GAC
Martin, Freddy (On Tour—Texas) 9/29-10/4, MCA
Masters, Frankie (Conrad Hilton) Chicago, h
May Band, Billy; Sam Donahue, Dir. (On Tour—South) GAC
Melba, Stanley (Pierre) NYC, h
Mooney, Art (On Tour—East) GAC
Morgan, Russ (On Tour—South) GAC
Morrow, Buddy (On Tour—Northwest) GAC
Mozian, Roger King (On Tour—East) GAC
Neighbors, Paul (Shamrock) Houston, Texas, h
Noble, Ray (On Tour—England) MCA
Pastor, Tony (On Tour—East) GAC
Peeper, Leo (On Tour—Texas) GAC
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Prima, Louis (Sahara) Las Vegas, Nev., h
Purcell, Tommy (Roosevelt) NYC, in 9/26, h
Ray, Ernie (Crystal Terrace) Duluth, Minn., nc
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Regis, Billy (Beverly Hills) Los Angeles, Out 11/12, h
Rudy, Ernie (Aragon) Chicago, Out 10/16, b
Sauter-Finegan (On Tour—East) WA
Sonn, Larry (On Tour—New York territory) MCA
Spivak, Charlie (On Tour—Chicago territory) MCA
Still, Jack (Pleasure Beach) Bridgeport, Conn., b
Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Statler) Hartford, Conn., 9/29-11/29, h
Thornhill, Claude (On Tour—East) GAC
Tucker, Tommy (On Tour—East) WA
Waples, Buddy (Tower Club) Hot Springs, Ark., nc
Watkins, Sammy (Statler) Cleveland, Ohio, h
Weems, Ted (On Tour—Texas) MCA
Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b
Williams, Billy (Pleasure Pier) Galveston, Texas

Combos

Allen, Henry "Red" (Metropole) NYC, nc
Armstrong, Louis (On Tour, Stockholm, Sweden) 10/2-15
August, Jan (Sheraton-Astor) NYC, h
Bel-Aires (Polaris) Fairbanks, Alaska, Out 10/6 cl
Bley, Paul (Hamilton) NYC, Out 9/6, cl
Boyd, Bobby (Las Mainas) Camden, N. J., 9/20-10/2, nc
Brown, Charles (Apache) Dayton, Ohio, 9/21-27, nc
Brubeck, Dave (Blue Note) Chicago, 9/28-10/2, nc; (On Tour—Midwest) ABC
Cadillacs (On Tour) SAC
Carroll, Barbara (London House) Chicago, Out 10/9, nc
Cavanaugh, Page (Congress) St. Louis, Mo., Out 9/24, h; (Brown Derby) Toronto, Canada, 10/3-15, nc
Charles, Ray (On Tour—South) SAC; (Farmdell) Dayton, Ohio, 10/20-23, nc
Charley and Ray (On Tour) SAC
Charms (On Tour) SAC
Clark, Billy (Gleason's) Cleveland, Ohio, 10/3-9, nc
Clovers (On Tour) SAC
Cole, Cozy (Metropole) NYC, nc
Condon, Eddie (Condon's) NYC, nc
Davis, Bill (Zanzibar) Buffalo, N. Y., 9/27-10/2, nc; (Farmdell) Dayton, Ohio, 10/5-10, nc
Davis, Johnny (Officers Club) Chateau Lamothe, France, pc
Dee, Johnny (Flamingo) Newark, N. J., cl
Dixon, Floyd (Apache) Dayton, Ohio, 9/21-26, nc
Doggett, Bill (On Tour) SAC
Domino, Fats (On Tour—South) SAC
Dukes of Dixieland (Preview) Chicago, Out 10/16, cl
Ellis, Bob (Chestnut Lodge) Deposit, N. Y., nc
Engler, Art (Royal Nevada) Las Vegas, Nev., Out 10/10, h
Erwin, Pee Wee (Nick's) NYC, nc
Four Freshmen (Facks) San Francisco, Calif., Out 9/25, nc
Garner, Erroll (Black Hawk) San Francisco, Calif., Out 9/26, nc
Gillespie, Dizzy (On Tour—JATP) SAC
Gordon, Stomp (Cadillac) Trenton, N. J., 10/3-16, cl
Greco, Buddy (Club Alamo) Detroit, Mich., 9/26-10/9, nc
Guitar Slim (Palm) Hallandale, Fla., In 10/24, nc
Haley, Bill (Colonial Tavern) Toronto, Canada, 9/26-10/1, nc
Hawkins, Erskine (On Tour) GG
Herman, Lenny (Warwick) Philadelphia, Pa., 9/26-1/28/56, h
Heywood, Eddy (Royal) Baltimore, Md., 10/18-30, t
Hines, Earl (Hangover) San Francisco, Calif., Out 10/30, nc
Holmes, Alan (Roosevelt) NYC, h
Hope, Lynn (Showboat) Philadelphia, Pa., Out 9/24, nc; Chester, Pa., 10/5-9
Howard, Phil (On Tour—Philadelphia territory)
Jackson, Bullmoose (Peps) Philadiphia, Pa., Out 10/1, nc; (On Tour) GG
Jacquet, Illinois (Colonial) Toronto, Canada, 10/24-29, nc
Johnny and Joyce (El Rancho) East Dubuque, Ill., nc
Johnson, Buddy (On Tour) GG
Jordan, Louis (Figueroa) Los Angeles, 9/21-10/18, b
Kerry Pipers (Lyric) Hanover, Pa., 9/24-10/8, nc
Lane, Tony (Picadilly) NYC, h
Lee, Vicki (Emerald Cove) Los Angeles, nc
McLawler, Sarah (Flamingo) Pittsburgh, Pa., nc
McPartland, Marian (Hickory House) NYC, cl
Mayo, Frank (Town Casino) Buffalo, N. Y., 9/26-10/8, nc
Memphis Slim (Mandy's) Buffalo, N. Y., 10/4-9, nc
Milburn, Amos (Sportsman) Covington, Ky., 10/1-2, nc; (Gleason's) Cleveland, Ohio, 10/3-9, nc
Modern Jazz Quartet (Storyville) Boston, Mass., Out 9/24, nc; (Madison) Detroit, Mich., 10/7-9, b
Monte, Mark (Plaza) NYC, h
Moonglows (On Tour) SAC
Morgan, Al (Elhambro) Butler, Pa., Out 9/25, nc
Morris, Joe (Ebony) Cleveland, Ohio, 10/3-9, nc
Mueller, Jerry (On Tour—Midwest)
Mulligan, Gerry (Basin Street) NYC, 9/23-24, nc; (Showboat) Philadelphia, Pa., 9/26-10/1, nc; (Patio) Washington, D. C., 10/3-8, cl
Nocturnes (Roosevelt) NYC, h
Parker, Howard (Owl) Glenwood Springs, Colo., nc
Prysock, Red (Royal) Baltimore, Md., 10/1-6, t; (Apollo) NYC, 10/7-13, t
Rico, George (Sonoma) Winnemucca, Nev., h
Roach, Max-Clifford Brown (Behive) Chicago, 9/30-11/10, cl
Rocco, Buddy (Hoffman Beach House) Point Pleasant Beach, N. J., nc
Roland, Joe (Bohemia) NYC, Out 10/5, nc
Salt City Five (Al-Jo) Mount Ephriam, N. J., 9/27-10/9, nc
Schaff's Aristocrats, Murray (Bal Tabarin) Quebec City, Canada, 9/26-10/2, nc
Sharon, Ralph (Congress) St. Louis, Mo., 9/27-10/2, h; (Cotton) Cleveland, Ohio, 10/3-9, nc
Shearing, George (Rustic Cabin) Gross Point, Mich., 9/20-25, nc; (Blue Note) Chicago, 10/5-16, nc
Shirley, Don (London House) Chicago, 10/12-11/6, nc
Smith, Johnny (Rouge Lounge) River Rouge, Mich., 9/27-10/3, cl; (Colonial) Toronto, Canada, 10/3-15, nc
Smith, Somethin' (Frolics) Columbus, Ohio, Out 9/25, nc; (Town House) Indianapolis, Ind., 9/26-10/9, nc
Stitt, Sonny (Beehive) Chicago, Out 9/28, cl
Sutton, Ralph (Encore Room) St. Louis, Mo., 9/28-11/6, cl
Three Jacks (Wheel Bar) Colmar Manor, Md., nc
Treniers (Latin Quarter) NYC, Out 10/5, nc
Triads (Snow White) Pompey, N. Y., r
Turner, Joe (On Tour) SAC
Walker, T-Bone (Crown Propeller) Chicago, Out 9/25, cl; (Vogue) Inkster, Mich., 10/4-9; (Chatterbox) Cleveland, Ohio, 10/10-16, nc
Walter, Cy (Weyhin Room) NYC, cl
Williams, Paul (On Tour) SAC
Willis, Chuck (On Tour) SAC
Young, Lester (Birdland) NYC, 10/13-25, nc

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Counterpoint

By Nat Hentoff

TIME IS RUNNING OUT for historians of early jazz. The musicians who were there at the beginning, the men who remember Buddy Bolden and the early brass bands, are sliding steadily into death.

There have been published some interviews and personnel recollections by several of these initial jazzmen, but actually, the men and the financial resources behind the research into early jazz have been very limited. As Danny Barker's absorbing—but unpublished—notebooks demonstrate, there is so much more yet to be learned from these elder jazzmen.

Barker, a musician born in New Orleans of a later generation and a man proud of his heritage, has been collecting data and holding interviews for years.

HE IS CERTAIN that, given the time and the finances, he and other researchers could fill many more notebooks with material that would illuminate not only the still incomplete history of early jazz, but also would give all of us—musicians and listeners—a deeper understanding of the essential nature of jazz from its beginnings, the elements that have made jazz from before King Oliver to Charlie Parker so independent a form of musical expression.

If time is rushing past for historians of early jazz, it almost has disappeared for those all-too-few researchers who are working on the even more illuminating—and even less researched fields—of pre-jazz, the spirituals, jubilees, chants, ring shouts, ring games, field hollers, play songs, reels, rags, and other multiply-crossed influences that formed the source blending for the emergence of the first jazz toward the end of the 19th century.

In this field of pre-jazz, a man to whom all of us concerned with jazz are exceptionally indebted is Fred Ramsey Jr. Ramsey also has done invaluable work on early jazz history for many years, and the book, *Jazzmen*, that he and Charles Edward Smith edited in 1939 for Harcourt, Brace, remains one of the key volumes ever published on jazz.

RAMSEY'S MORE recent activities have been concentrated on pre-jazz. In 1954, under a Guggenheim grant, Ramsey worked in Alabama, Louisiana, and Mississippi, gathering material for a book and a series of Folkways LPs that would further fill in our knowledge of the music that immediately preceded jazz.

Most persons Ramsey interviewed and recorded were between 60 and 95. Except for one, all never before had been recorded. None was a professional. Ramsey's purpose was to search out the kind of country music that in the early 1900s fused with the urban

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influences in New Orleans and other southern cities to create jazz. As Ramsey writes, "the music played in New Orleans related to the folk backgrounds of those who played."

Ramsey explains further in the excellent set of notes (with pictures) accompanying the first in a series of 10 LPs based on his journey:

"Our method was to go into the most remote rural regions and seek out, by word-of-mouth inquiry, all persons who could sing, play, or dance . . . By avoiding duplication, we wished to show both the richness and range of new material still to be heard in the south.

"IT IS HOPED that this demonstration will stimulate others to collect material which, of late years, has been assumed by many to be no longer extant. It is this writer's conviction that a few months of work in some counties of the states selected has only begun to assess the wealth of material available."

The first volume of *Music from the South*, as this series is called, is devoted to *Country Brass Bands* (Folkways 12" LP FP 650). The brass bands recorded are the Laneville-Johnson Union Brass band in the back country near Newbern, Ala., and the Lapsey band, recorded near Scotts Station, Ala.

It took much searching by Ramsey to find these bands, which are composed of men who work the fields for a living and who play occasionally for social events.

Both bands trace their descent to country brass bands that go back many decades. Both bands use old horns, some of them antique, and the music they play is based on song, as was instrumentalized jazz from the very beginning. These are, indeed, as Ramsey describes them, "singing horns."

The music of these brass bands is rough, highly unsophisticated, and quite narrow in conceptual range and technique. The Lapsey band, for example, plays in only three keys. But the experience of listening to this music is strangely moving—and certainly unique.

I HAD THE FEELING, in hearing the records, of being taken back to a point in time that antedated all the jazz records I've ever heard and that pointed to the beginnings of jazz.

Other volumes in the series will include more brass bands, religious and secular music sung by elderly Negro men and women in remote areas of the south, young gospel singers, country dance music, blues, children's games, guitar music, prayer meetings, and spoken interviews.

If you're at all interested in pre-jazz or would like to be introduced to it, I'd strongly recommend that you listen to the first and to the later volumes in this series, to be issued within the next few months, and to such other sets as the invaluable *Negro Folk Music of Alabama* (Folkways LPs P417 and 418 with first-rate notes by Harold Courlander); *Ring Games* (Folkways LP FP704); *Sonny Terry* (Folkways LPs FP6 and 35); the many Leadbelly LPs to be found in the Folkways catalogue; Sonny Terry's sets on Elektra 14 and 15 (the latter with a penetrating essay by Marshall Stearns), and much recorded material to be found in the Library of Congress catalogue that you can obtain by writing the recording laboratory, division of music, Library of Congress, Washington 25, D. C.

IN THE MEANTIME, I should like to nominate Ramsey as this year's recipient of the annual award—if it is continued—by the Newport Jazz Festival committee for those who have done the most for jazz in the preceding year. And if, as I'm told, such groups as the Rockefeller foundation are beginning to become interested in jazz, they might well divide their resources allotted to this project between helping young jazz writer-composers and also supporting researchers like Ramsey.

As Ramsey points out, "much remains to be found, and much remains to be recorded and documented . . . The time for such work to be accomplished falls within the next 10, possibly 20, years."

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Jazz Photos

The photo of Shorty Rogers on the opposite page, taken by William Claxton, is the fourth in a series of outstanding examples of jazz photography, suitable for framing, that will appear in *Down Beat*. Shorty, whose current Atlantic release is an LP with his five-piece group, recorded last month with nine men for another album.



WHATEVER THE SCORE...

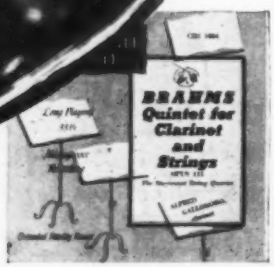
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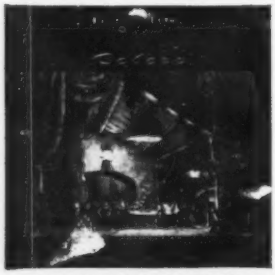
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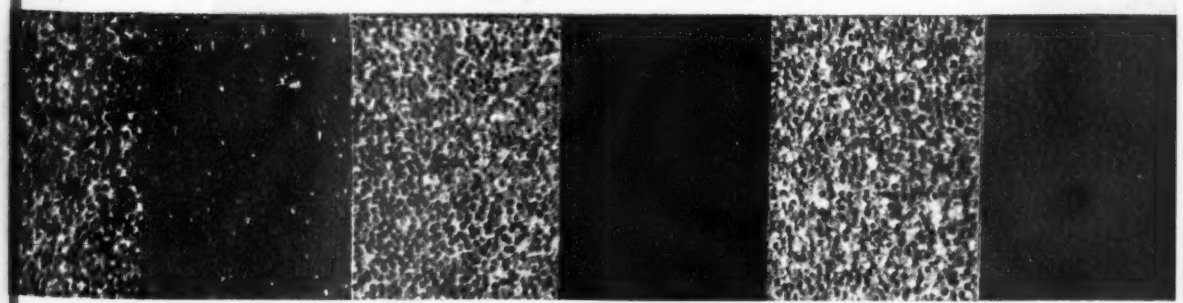


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4930—Legs for 14"x14" Tom Tom; polished chrome.....Set (3)	8.00
4960—Gretsch Disappearing Spurs; mounted; polished chrome	5.00
5430—Jimmy Pratt Bass Drum Tone Control; mounted; polished chrome	8.00
4805—Gretsch "All-Height" adjustable cymbal holder; mounted; polished chrome	7.50
4826—Cymbal Floor Stand, chrome	12.00
4982—Snare Drum Stand, Chrome	12.50
4984—Gretsch Hi-Hat Pedal; adjustable, chrome	22.50
4955—Gretsch "Floating Action" B.D. pedal	22.50
5220—Hickory Sticks, Shelly Manne Model.....Pr.	1.00
5236—Drum Brushes.....Pr.	1.85
X4688—K. Zildjian 18" Medium 'Ride' Cymbal	46.50
X4690—K. Zildjian 20" Medium 'Ride' Cymbal	58.00
X4685—K. Zildjian 15" Medium Matched Hi-Hat Cymbals.....Pr.	70.00

Total Value at Regular Price $629.35

POLISHED CHROME AND CHOICE OF DAZZLING GRETSCH-PEARLS

GRETSCH-PEARL in White, Black or Midnight Blue;
GRETSCH-SPARKLE in Green, Red, Blue, Gold, Silver or Peacock;
GRETSCH-NITRON in Cameo Coral, Copper Mist or *Cadillac Green (*in this finish the metal parts are gold plated and the price is somewhat higher).

PX4011—GRETSCH BROADKASTER "BOP" Outfit in pearl and Chrome; without cymbals **$454.00**

PX4010—GRETSCH BROADKASTER "BOP" Outfit in pearl and chrome; with cymbals **$627.50**

Prices Include Tax

GRETSCH "SEMI-PRO" DRUM OUTFIT IN RED & BLACK HARLEQUIN DESIGN INCLUDES—

X4102—GRETSCH 'RENOWN' separate tension Snare drum (14"x6½") in two-tone black-and-red lacquer and polished chrome	$ 55.00
X4280—GRETSCH 'RENOWN' bass drum, 24"x22", single tension in two-tone black-and-red lacquer and polished chrome	82.50
4905—Cowbell, 3½"	1.50
4912—Cowbell Holder	1.50
X4900—Wood Block, 7"	2.50
4911—Wood Block Holder	.90
4956—Professional Bass Drum Pedal	17.50
X4935—Ajaha Cymbal, 14", Turkish-type	15.00
4810—Cymbal Holder, 14"	3.00
4964—Bass Drum Spurs, Giant Model. Pr.	2.50
5220—Drum Sticks, Bellson Model...Pr.	1.00
5236—Jazz Brushes, rubber handle	1.85
4980—Snare Drum Stand	5.25
5964—"All American Drummer" Instructor	.85

Total Value at Regular Prices $190.85

PX4041—Gretsch "Semi-Pro" Outfit in Red-and-Black, Harlequin design and Chrome **$178.00**



Jack Adams



Remo Belli



Louie Bellson



Denzil Best



Art Blakey



Herb Brockstein



Chuck Flores



Roy Harte

GRETSCH BROADKASTERS

"Greatest Drums I Ever Owned,"

SAY AMERICA'S TOP FLIGHT DRUMMERS



Jo Jones



Don Lamond



Mel Lewis



Shelly Manne



Charlie Perry



Jimmie Pratt



Bill Richmond



Max Roach



Dick Shanahan



Charlie Smith



Sam Ulano



George Wettling

"THAT GREAT GRETSCH SOUND"

on which drummers so often comment is fittingly supplemented by another GRETSCH top-quality feature of supreme importance to every good showman (which every drummer is, or ought to be). We're speaking of—

THAT BEAUTIFUL GRETSCH FINISH

which contributes so notably to the display-value of Gretsch Drums. Wherever you see them—on the band stand, on parade, or in the store window—Gretsch Drums are bound to inspire admiration. GRETSCH BROADKASTER DRUMS for 1954-1955 feature a colorful variety of finishes. Some are standard favorites in beautifully patterned GRETSCH-PEARLS and GRETSCH-SPARKLES for which there always will be a demand. But the real sensation this year is the brand new

GRETSCH-NITRON

spectacular in its brilliant colors and glass-smooth polish, and just as tough and enduring in service as the other GRETSCH-PEARL finishes. We offer it in a rich variety of high-style colors such as Cameo Coral, *Cadillac Green, Copper Mist, and gleaming Jet Black.

Also, on special order but at no extra cost, GRETSCH-NITRON finished drums can be had in school or organization colors.

*(*Drums and tomtoms in Cadillac Green NITRON come with gold plated hardware only at somewhat higher prices. Ask us for quotations.)*

Careful, competent workmanship is the hall-mark of Gretsch Drums. You see it in the flawless finish—inside as well as outside. You see it in the beautifully polished Gretsch hardware. And for a typical example of Gretsch craftsmanship take a close look at our pearl-inlaid hoops. Note that the pearl in our hoop is snugly fitted in the groove, cemented in place and then sanded flush with the wood surface of the hoop itself. It's a very different job than a mere strip of pearl material laid loosely in the groove and held in place by an iron staple.

Nothing But Chrome Plating on Gretsch Drums — Even the Lowest Priced!*

When you bought your last car, your dealer didn't ask whether you'd have it in nickel or chrome plating. Of course not! The people who built your car know that only chrome plating will stand up, bright shining, for years of service. It's the same with drums. Cheaper finishes soon dim and lose their lustre, sometimes even before they leave the store. But GRETSCH chrome plated drums gleam like new under long, hard usage. Furthermore, Gretsch chrome plating is done right here in our own ultra-modern plating department where we can control the quality all the way. It's a custom job from start to finish. You'll see the difference when you compare Gretsch chrome plating with others' metal finishing.

**Gretsch Drums and Tomtoms in Cadillac Green NITRON have 24-K gold plated metal parts.*

THE FRED. GRETSCH MFG. CO.

BROOKLYN ***Drum Makers Since 1883*** **CHICAGO**

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PRINTED IN U.S.A.

Open letter from Fred. Gretsch, Jr.

PRESIDENT, THE FRED. GRETSCH MFG. CO.



Dear Reader:

Putting together this new Gretsch catalog, today's beautiful new drum models reminded us of their many predecessors during 73 years of Gretsch history.

One of the earliest of these is the Gretsch orchestra snare drum pictured here. While not likely to impress 1955 eyes (contrast it with today's version), it was the finest of its day and proved that even then we were on our toes. Note that this was a separate tension drum — to the best of our knowledge the first drum ever to incorporate this useful feature.

Since 1883, the year of our beginning, there have been many other such

"GRETSCH FIRSTS" . . . .

...the first molded plywood drum shell
...the first small size bass drum for dance bands
...the first "All Height" cymbal holder
...the first 3-position bass drum muffler
...the first disappearing bass drum spur
...the first drum factory to convert to chrome plate exclusively for metal parts!

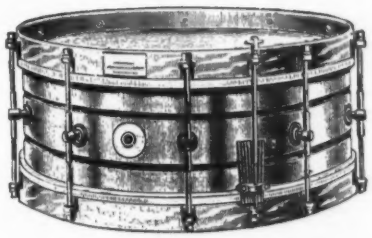
Our designers and engineers are always at work on other GRETSCH-FIRSTS that will be as usual widely used, admired — and, flatteringly, imitated.

We honestly believe that Gretsch Broadkaster Drums — from every angle of tone, performance and beauty — are the finest on the market today. Even admitting to a tinge of personal prejudice, considering the long list of top-flight drummers who say — and keep saying — "Gretsch Broadkasters, Greatest Drums I Ever Owned" — it does look as if we aren't too far wrong.

Sincerely yours,

Fred Gretsch Jr.

1906



1955





LOUIE BELLSON

"GRETSCH BROADKASTERS, Greatest Drums I Ever Owned!"

GRETSCH BROADKASTER

"BOP" OUTFIT



THE GRETSCH BROADKASTER "BOP" OUTFIT AS PICTURED INCLUDES:

X4157 — BROADKASTER Separate Tension 14" x 5½" Snare Drum (14" x 6½" optional) in Pearl and Chrome $86.00

X4249 — BROADKASTER Separate Tension 20" x 14" Bass Drum (22" x 14" optional) in Pearl and Chrome 115.00

X4418 — BROADKASTER Separate Tension 16" x 16" Tom Tom; Pearl and Chrome 85.00

X4416 — BROADKASTER Separate Ten. 13" x 9" Tom Tom; Pearl and Chrome 67.50

4930—Legs for 16" x 16" Tom Tom, Chrome (Set of 3).....8.00

4942—Rail Consolette with Holder for 13" x 9" Tom Tom; chrome.....14.00

4955—"Floating Action" Bass Drum Pedal 22.50

4843—Hi-Hat Pedal; height adj. 17.50

4805—"All Height" Cymbal Holder, chrome, with cymbal tilter.....7.50

4826—Cymbal Floor Stands, chrome, with cymbal tilter (2 pc. @ $12.00) 24.00

4960—GRETSCH Disappearing Bass Drum Spurs, chrome.....(Pair) 5.00

5430—Jimmy Pratt Bass Drum Control 8.00

X4900—Wood Block, 7".....2.50

4905—Cowbell, 3¼" 1.50

4907—Cowbell, 5" 2.00

4910—Combination Cowbell and Wood Block Holder 3.50

5236—Jazz Brushes .....(Pair) 1.85

5220—Hickory Drum Sticks, Louie Bellson .....(Pair) 1.00

4982—Drum Stand, heavy duty model 9.00

X4684H—K. Zildjian 14" Hi-Hat Cymbals .....(Pair) 63.00

X4685—K. Zildjian 15" Cymbal (Medium) 35.00

X4688—K. Zildjian 18" Bop Cymbal. 46.50

X4690—K. Zildjian 20" Bop Cymbal. 58.00

Total Value at Regular Prices $683.85

FAMOUS DRUMMERS HELPED DESIGN THIS ARTIST OUTFIT

IN GLEAMING CHROME AND RADIANT GRETSCH-PEARL OR GRETSCH NITRON

The last word in a truly professional outfit as selected by such percussion stylists as Shelly Manne, Max Roach, and other leading artists. This ensemble fits right in with the very latest trends of drumming techniques. Note particularly the small bass drum pioneered by GRETSCH and the late Dave Tough.

And check the new large size, highpitch K. ZILDJIAN genuine Turkish cymbals, so right for flashy stick rhythms. Your choice of;

GRETSCH-PEARL in White, Black or "Midnight Blue,"

GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold,

GRETSCH-NITRON in Cameo Coral, *Cadillac Green, Copper Mist or Jet Black.

(*Cadillac Green Drums and Tom Toms come only with gold plated metal parts at somewhat higher prices. Quotations on request.)

All metal parts of the drums and tom toms are finished in highly polished, long lasting chrome plate. Prices include tax.

No. PX4011—GRETSCH BROADKASTER "Bop" Outfit as pictured and described but without cymbals, in Gretsch-Pearl and Chrome..**Each** **$454.00**

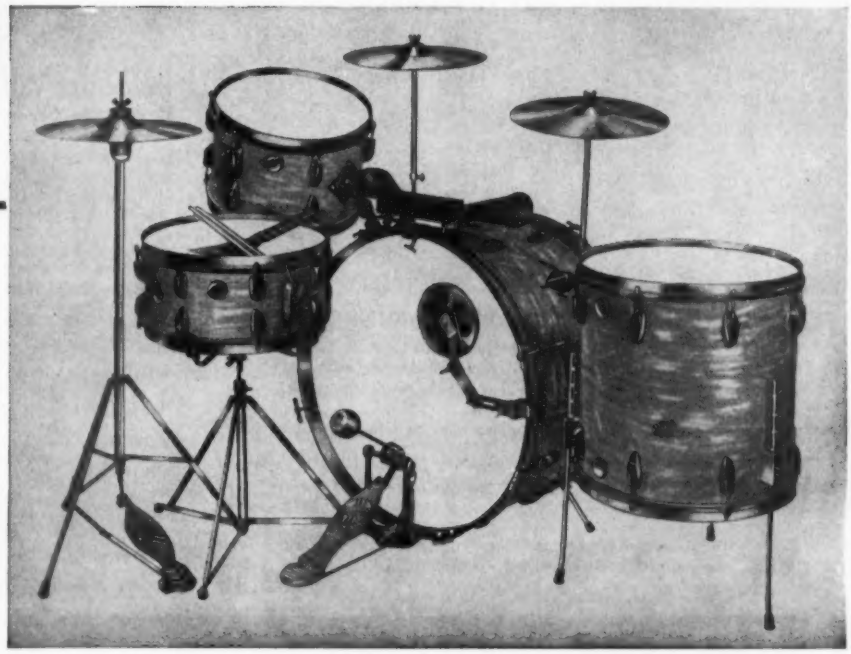
No. PX4010—GRETSCH BROADKASTER "Bop" Outfit as pictured complete with K. ZILDJIAN Cymbals, in Pearl and Chrome.....**Each** **$627.50**



MAX ROACH
GRETSCH BROADKASTERS
"Greatest Drums I Ever Owned!"

GRETSCH BROADKASTER

"NAME-BAND" OUTFIT



THIS GRETSCH BROADKASTER "NAME-BAND" OUTFIT INCLUDES—

X4153—BROADKASTER 14" x 6½" separate tension Snare Drum (14" x 5" optional) in Pearl and Chrome $89.00

X4247—BROADKASTER 22" x 14" separate tension Bass Drum (24" x 14" optional) in Pearl and Chrome 125.00

X4418—BROADKASTER 16" x 16" separate tension Tom Tom in Pearl and Chrome....85.00

X4416—BROADKASTER 13" x 9" separate tension Tom Tom in Pearl and Chrome.....67.50

4930—Tom Tom Legs, Chrome, for 16" x 16" Tom Tom (Set of 3) 8.00

4942—Rail Consolette with holder for 13" x 9" Tom Tom, chrome plated 14.00

4985—All-Height Cymbal Holders, chrome, with cymbal tilters (2) 15.00

4943—Hi-Hat Pedal; height adjustable 17.50

X4900—Wood Block, 7".....2.50

4985—Cowbell, 3½" 1.50

4987—Cowbell, 5" 2.00

4910—Comb. Wood Block and Cowbell Holder 3.50

4950—Gretsch Disappearing Bass Drum Spurs, built-in 5.00

5430—Jimmy Pratt Bass Drum Tone Control 8.00

5236—Jazz Brushes, rubber handle (Pair) 1.85

5220—Hickory Drum Sticks, Bellmon model (Pair).....1.00

4955—"Floating Action" Bass Drum Pedal 22.50

4982—Snare Drum Stand, heavy duty model 9.00

X4685—K. Zildjian 15" Cymbal (Medium) 35.00

X4686—K. Zildjian 16" Cymbal (Medium) 38.00

X4684—K. Zildjian 14" Cymbals for Hi-Hat (Med.) Matched Pair 52.50

Total Value at Regular Prices $601.85

DRUMMERS FIND THIS OUTFIT COMPLETE, COMPACT

COMES IN POLISHED CHROME AND CHOICE OF BEAUTIFUL GRETSCH-PEARLS

Many top-ranking drummers have said they chose this outfit because it not only offers everything they need for serious professional work but, in addition, it sets up that equipment in compact, highly portable form. Doesn't take up too much floor space, which is often an important consideration. Note the option offered you in snare and bass drum sizes. And note, also, the many beautiful finishes you choose from. Metal parts of the drums and tomtoms are heavily plated in gleaming, long-lived chrome. Prices include tax. Finishes are as follows:

GRETSCH-PEARL in White, Black or 'Midnight Blue'
GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold
GRETSCH-NITRON (New!) in Cameo Coral, *Cadillac Green, Copper Mist or Jet Black

(*Cadillac Green Drums and Tom Toms come only with gold plated metal parts at somewhat higher prices. Quotations on request.)

No. PX4015—GRETSCH BROADKASTER "Name Band" Separate Tension Outfit in Pearl and Chrome, as pictured but without cymbals..Each **$445.00**

No. PX4016—GRETSCH BROADKASTER "Name Band" Separate Tension Outfit in Pearl and Chrome, with Cymbals.....Each **$550.00**



CHOICE OF LUSTROUS PEARL, SPARKLE OR NITRON FINISHES

GRETSCH-PEARL in White, Black or "Midnight Blue";
GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold;
GRETSCH-NITRON in Cameo Coral, Jet Black, *Cadillac Green or Copper Mist

*Cadillac Green comes only with gold plated hardware at somewhat higher price.

No. PX4007—GRETSCH BROADKASTER "One Nighter Plus" Separate Tension in Gretsch-Pearl and Chrome, as pictured but without cymbal ..... Each **$325.00**

No. PX4008—GRETSCH BROADKASTER "One Nighter Plus" Separate Tension Outfit, complete as pictured, with cymbal. Each **$358.50**



SHELLY MANNE
GRETSCH
BROADKASTERS
"Greatest Drums
I Ever Owned!"

GRETSCH BROADKASTER "ONE-NIGHTER PLUS!"

In Polished Chrome and Choice of Pearl Finishes

We've added a Tom Tom and Rail Consolette to the popular "One Nighter" separate tension outfit so now here's an ideal set for drummers who do club and 'combo' work. It's still a compact easily portable job for the drummer who does a lot of traveling. Every item is top professional quality. And don't overlook the saving you make at our complete outfit prices. All prices include tax where applicable.

X4157—	BROADKASTER 14" x 5½" separate tension Snare Drum in GRETSCH-PEARL and chrome	$ 86.00
X4247—	BROADKASTER 22" x 14" separate tension Bass Drum in GRETSCH-PEARL and chrome	125.00
X4416—	BROADKASTER 13" x 9" separate tension Tom Tom in GRETSCH-PEARL and chrome	67.50
4942—	GRETSCH Rail Consolette with adj. Tom Tom Holder	14.00
X4686—	K. ZILDJIAN 16" Cymbal, high-pitch, med. weight	38.00
4805—	"All Height" Cymbal Holder, with cymbal tilter (chrome)	7.50
4955—	"Floating Action" Bass Drum Pedal	22.50
4960—	GRETSCH Disappearing Bass Drum Spurs, Chrome (Pair)	5.00
5430—	Jimmy Pratt Bass Drum Tone Control, adj.	8.00
4982—	Snare Drum Stand, heavy duty	9.00
5220—	Hickory Sticks, Louie Bellson model	1.00
5236—	Jazz Brushes, rubber handle	1.85
	Total Value at Regular Retail Prices	$385.35

GRETSCH BROADKASTER SINGLE TENSION OUTFIT

In Hand Polished Lacquer and Chrome Plate

FINISHES: Choice of hand polished Tri-Tone Blue-and-Silver or solid color Black or White Lacquer; metal parts of drums and tom toms chrome plated. Other Tri-Tone or solid lacquer finish to order at same price. Prices include tax.

X4151—	BROADKASTER Separate Tension Snare Drum, 14" x 6½" shell in polished lacquer and chrome plate	$ 79.00
X4281—	BROADKASTER Single Tension Bass Drum, 24" x 14" shell in polished lacquer and chrome	92.50
X4426—	BROADKASTER Single Tension Tom Tom, 13" x 9" shell, in polished lacquer and chrome plate	50.00
4940—	Tom Tom Holder, ratchet type, heavy duty, chrome	8.50
4840—	Gretsch Hi-Hat Pedal	15.00
4805—	"All-Height" Cymbal Holders, chrome, with tilters (2)	15.00
4962—	Bass Drum Spurs, double end, giant size (Pair)	5.50
5436—	"Three-Way" Bass Drum Muffler, chrome	5.50
4955—	"Floating Action" Bass Drum Pedal	22.50
4905—	Cowbell, 3½"	1.50
4907—	Cowbell, 5"	2.00
X4900—	Wood Block, 7"	2.50
4910—	Cowbell and Wood Block Holder	3.50
5236—	Jazz Brushes, rubber handle (Pair)	1.85
5220—	Hickory Drum Sticks, Louie Bellson model (Pair)	1.00
4982—	Snare Drum Stand, heavy duty	9.00
X4738—	Ajaha 12" Cymbals, for Hi Hat (Pair)	22.00
X4738—	Ajaha 12" Cymbal, Med. Thin	11.00
X4739—	Ajaha 13" Cymbal, Med. Thin	15.00
	Total Value at Regular Prices	$314.85

PX4030—BROADKASTER Single Tension Outfit in hand polished Lacquer and Chrome, as described and pictured but cymbals omitted ..... Each **$297.50**

PX4031—BROADKASTER Single Tension Outfit in hand polished Lacquer and Chrome, complete with cymbals ..... Each **$339.00**





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	67.50
j. Tom	
	14.00
h-pitch,	
	38.00
cymbal	
	7.50
	22.50
Spurs, (Pair)	5.00
ol, adj.	8.00
	9.00
el.....	1.00
	1.85
Prices	$385.35





MEL LEWIS
GRETSCH
BROADKASTERS
"Greatest Drums
I Ever Owned!"

GRETSCH BROADKASTER "ONE-NIGHTER" OUTFIT

In Polished Chrome and Choice of Pearl Finishes

A beautiful separate-tension drum outfit featuring top professional quality with easy portability. Planned for drummers whose job calls for short engagements and lots of travel. It also makes an ideal "starter" set on which to build a more complete outfit. Being finished in lustrous, long-lived chrome the drums will keep that "new look" for years to match perfectly with the extra equipment as you add it.

X4153—GRETSCH BROADKASTER 14" x 6½" (14" x 5½" optional) Separate Tension Snare Drum in Gretsch-Pearl and Chrome	$ 89.00
X4247—GRETSCH BROADKASTER 22" x 14" Separate Tension Bass Drum in Gretsch-Pearl and Chrome	125.00
X4686—K. ZILDJIAN 16" Cymbal, high-pitch, med. weight	38.00
4805—"All-Height" Cymbal Holder, chrome, with cymbal tilter	7.50
5430—Jimmy Pratt Bass Drum Tone Control	8.00
4955—"Floating Action" Bass Drum Pedal	22.50
4960—Gretsch "Disappearing" Bass Drum Spurs, built-in (Pair)	5.00
4982—Drum Stand, heavy-duty model	9.00
5220—Hickory Drum Sticks, Bellson model (Pair)	1.00
5236—Jazz Brushes, rubber handle (Pair)	1.85
Total Value at Regular Prices	**$306.85**



CHOOSE ANY OF THESE BEAUTIFUL PEARL FINISHES

GRETSCH-PEARL in White, Black or "Midnight Blue";
GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold;
GRETSCH-NITRON in Cameo Coral, Jet Black, *Cadillac Green or Copper Mist

***Cadillac Green comes only with gold plated metal parts at somewhat higher price.**

No. PX4005—GRETSCH BROADKASTER "One Nighter" Separate Tension Outfit in Gretsch-Pearl and Chrome, as pictured but without cymbal .....Each **$252.50**

No. PX4006—GRETSCH BROADKASTER "One Nighter" Separate Tension Outfit complete as pictured and described, with cymbal .....Each **$288.00**



THE GRETSCH "SEMI-PRO" OUTFIT

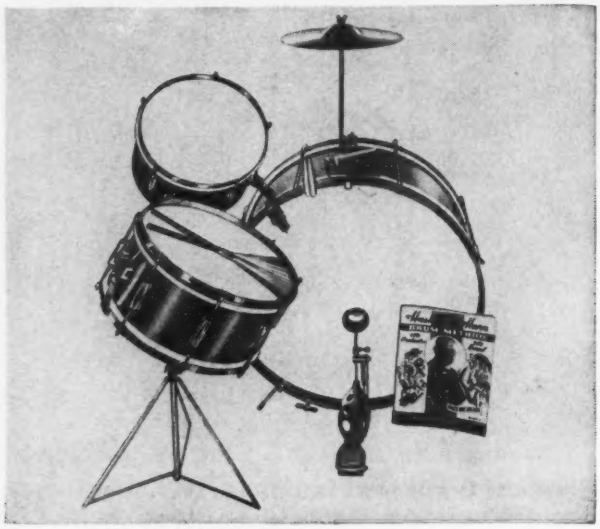
In Tri-Tone Polished Lacquer & Chrome

Here's a sensible outfit for the part-time professional or the serious drum student. All the basic instruments and accessories are included. And in good solid quality to give you a good base to build on when your professional work or musical progress require additional equipment. All prices include tax where applicable.

X4102—GRETSCH 'RENOWN' separate tension Snare Drum (shell 14" x 6½") in Tri-Tone Blue-and-Silver Lacquer and polished chrome	$ 55.00
X4280—GRETSCH BROADKASTER single tension Bass Drum (shell 22" x 14") in Tri-Tone Blue-and-Silver lacquer and chrome with metal decorated hoops	82.50
4905—Cowbell, 3½"	1.50
4912—Cowbell Holder	1.50
X4900—Wood Block, 7"	2.50
4911—Wood Block Holder	.90
4956—Professional Bass Drum Pedal	17.50
X4735—Ajaha Cymbal, 14", Thin	15.00
4810—Cymbal Holder, 14", heavy duty	3.00
4964—Bass Drum Spurs, giant model (Pair)	2.50
5236—Jazz Brushes, rubber handle (Pair)	1.85
5220—Hickory Snare Drum Sticks, Louie Bellson model (Pair)	1.00
4980—Snare Drum Stand	5.25
5964—"All-American Drummer" Instructor	.85
Total Value at Regular Prices	**$190.85**

PX4040—GRETSCH 'SEMI-PRO' Drum Outfit in polished Tri-Tone blue-and-silver lacquer and chrome, complete as pictured and described.....Each **$178.00**

GRETSCH LOW PRICED DRUM OUTFITS



GRETSCH "RENOWN" DRUM OUTFIT
Two-Tone "Catalina Green" & Ivory and Chrome

A moderate priced outfit offering an unusually large and practical assortment of solid, fine toned instruments and their accessories. Particularly suitable for home drummers and for students since this outfit provides every instrument and accessory needed for the study and practice of full dance drumming routine.

X4102—GRETSCH "RENOWN" separate ten. Snare Drum (14" x 6½") in two-tone lacquer and chrome.....$55.00
X4111—GRETSCH "RENOWN" single ten. Bass Drum (24" x 14") in two-tone lacquer and chrome.....$82.00
X4140—GRETSCH "RENOWN" single ten. Tom Tom (12" x 8") single head; in two-tone lacquer and chrome.....$39.50
4935—Tom Tom Holder, ratchet model..... 4.50
X4732—Ajaha Turkish Type Cymbal, 12", Thin..... 8.40
4905—Cowbell, 3½" 1.50
4912—Cowbell Holder 1.50
4810—Cymbal Holder, 14", Heavy Duty..... 3.00
4956—Professional Bass Drum Pedal..... 17.50
4968—Bass Drum Spurs .....(Pair) 1.20
5230—Jazz Brushes, Wood Handle.....(Pair) 1.05
5220—Hickory Sticks, Louie Bellson model.....(Pair) 1.00
4980—Snare Drum Stand 5.25
9335—Drum Instructor, Haskell Harr, Book I..... 1.00
Total Value at Regular Prices $222.40

No. PX4055—GRETSCH "Renown" Outfit, as described, in Two-Tone Catalina Green and Ivory lacquer and chrome, tax included... **$205.00**

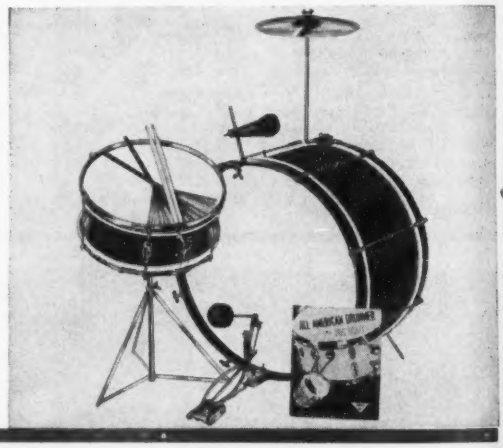
Also available in "Tri-Tone" shaded Blue-and-Silver at no extra charge.

GRETSCH "DIXIELAND" DRUM OUTFIT
Two-Tone Charcoal Gray & Cameo Coral

A very practical selection of good, solid equipment for student or home drummers. Offered in a Two-Tone Charcoal Gray and Cameo Coral lacquer that give it plenty of flash and color. A special feature is the bass drum finish where the hoops are finished in color contrasting with the shell to give a novel and attractive effect.

X4104—Dixieland Separate Tension Snare Drum, 14" x 6" shell, in two-tone lacquer and chrome $46.00
X4111—Renown Bass Drum, single tension 24" x 14" shell, in lacquer and chrome $80.00
4956—Professional Bass Drum Pedal 17.50
4968—Drum spurs .....(Pair) 1.20
4905—Cowbell, 3½" 1.50
4912—Cowbell Holder 1.50
X4731—Ajaha 11" thin cymbal..... 7.20
4810—Cymbal Holder 3.00
4980—Drum Stand 5.25
5220—Bellson drum sticks.....(Pair) 1.00
5230—Jazz Brushes .....(Pair) 1.05
5964—All American Drummer Instructor..... .85
Total Value at List $166.05

PX4070—Gretsch "Dixieland" Drum Outfit Price, tax included.....Complete **$152.00**

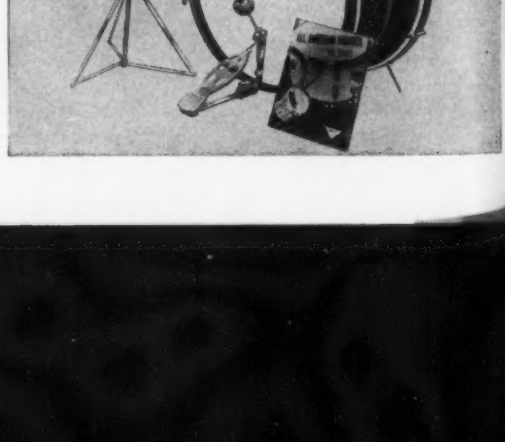


GRETSCH "JAZZ COMBO" DRUM OUTFIT

Here's a snappy looking, nice playing outfit for junior drummers at a down-to-earth price. The two-tone blue and silver lacquer finish and the polished CHROME PLATING (no extra charge to you) on the metal parts of the drums give it flash and beauty unusual at the price. Note also that the tension rods on both drums are braced with center posts assuring perfect alignment.

X4207—Snare Drum, 14" x 5", single tension, in 2 tone blue and silver lacquer $35.00
X4113—Bass Drum, 24" x 12", single tension, 2 tone, blue and silver duco 69.00
4950—Speedee pedal 8.00
4968—Drum spurs .....(Pair) 1.20
4905—Cowbell, 3½" 1.50
4912—Cowbell Holder 1.50
X4731—Ajaha cymbal, 11" thin..... 7.20
4810—Cymbal Holder 3.00
4980—Drum Stand 5.25
5220—Bellson Hickory Drum Sticks.....(Pair) 1.00
5230—Wire Brushes .....(Pair) 1.05
5964—All American Drummer (Instructor)..... .85
Total Value at List $134.55

PX4077—Jazz Combo Drum Outfit, Two-Tone Blue and Silver Lacquer and Chrome. Price, tax included .....Each **$124.00**



GRETSCH BROADKASTER

BASS DRUMS

ORCHESTRA, BAND AND CONCERT MODELS

FEATURING: **GRETSCH EXCLUSIVE MOLDED SHELLS & HOOPS • LIFE-TIME PERFECT ROUND • TONE-MATCHED WHITE CALF HEADS • STREAMLINED ROD CASINGS • EASY GRIP TYMPANI HANDLES • SELF-SEATING, SELF-ALIGNING, STRIP-PROOF TENSIONING • RADIANT GRETSCH-PEARL OR LACQUER & CHROME PLATE.**

Built to meet the exacting needs of the professional artist, the new GRETSCH "Broadkaster" Bass Drums hide a lot of fine, solid bass drum tone and extra years of dependable service underneath their sleek, streamlined, modernistic design. They are offered in a wide variety of finishes, as follows:

GRETSCH-PEARL FINISHES (including the NEW smooth polished solid color GRETSCH-NITRON, and the Brilliant GRETSCH-SPARKLE come in the following colors:

GRETSCH-PEARL (patterned) in White, Black or "Midnight Blue";
GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold.
GRETSCH-NITRON in Cameo Coral, Jet Black or Copper Mist
(School Colors also available on special order)
(Price of GRETSCH-PEARL finishes includes pearl-inlaid counter hoops.)

GRETSCH LACQUER FINISHES (all hand polished) include Mahogany, Tri-Tone Blue-and-Silver, plain Black or White. Any other colors including Tri-Tone combinations to order at no price increase.
Pearl Inlaid Hoops with lacquer finished drums, $5.00 pair, extra.

(A) BROADKASTER Separate-Tension Orchestra Bass Drums

With individual, newly designed, stream-lined tension casings with easy-grip tympani handle rods in finishes and specifications as above.

In Duco and Chrome		*Shell Size*	*Gretsch-Pearl and Chrome*	
X4248	Each $ 90.00	20" x 14"	X4249	Each $115.00
X4246	Each 100.00	22" x 14"	X4247	Each 125.00
X4257	Each 110.00	24" x 14"	X4269	Each 135.00

(B) BROADKASTER Separate-Tension Concert Bass Drums

With new, streamlined individual tension casings. Regular stock finish is hand polished mahogany shell and natural rock maple hoops. Also available on special order in any solid color or Tri-Tone hand polished lacquer (pearl inlaid hoops, $5.00 extra) or in GRETSCH-PEARL with inlaid hoops as quoted. These drums are supplied with two heavy metal carry-rings for bass drum sling.

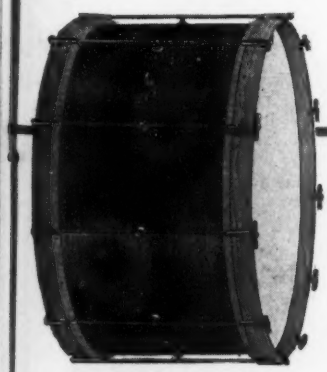
Mahog. or Duco & Chrome		*Shell Size*	*Gretsch-Pearl & Chrome*	
X4259	Each $115.00	26" x 14"	X4271	Each $145.00
X4260	Each 125.00	28" x 14"	X4272	Each 155.00
X4262	Each 140.00	30" x 16"	X4273	Each 170.00
X4263	Each 155.00	32" x 16"	X4274	Each 185.00

(C) GRETSCH BROADKASTER Single-Tension Bass Drums

With newly designed center rod casings and tympani handle rods. Finishes and specifications as described above.

Mahog. or Duco & Chrome		*Shell Size*	*Gretsch-Pearl & Chrome*	
X4281	Each $ 92.50	24" x 14"	X4293	Each $122.50
X4283	Each 102.50	26" x 14"	X4295	Each 132.50
X4284	Each 113.50	28" x 14"	X4296	Each 143.50
X4285	Each 132.50	30" x 16"	X4297	Each 162.50





Prices In This Catalog Include Excise Tax Wherever Applicable

GRETSCH RENOWN SINGLE-TENSION BASS DRUMS

***FEATURING*—GRETSCH GUARANTEED MOLDED SHELLS & HOOPS**
EASY-GRIP TYMPANI HANDLE RODS • BRIGHT CHROME PLATE

Even though low in price, GRETSCH "RENOWN" Bass Drums feature our exclusive 3-ply molded shells and hoops, guaranteed to hold their perfect-round for the life of the drum. Heads are matched calf skin of good quality. Standard finish is mahogany shell with natural color rock maple hoops. But solid color or Tri-Tone lacquer available at a slight increase in price.

Price list of GRETSCH "RENOWN" Bass Drums in Mahogany & Chrome

X4111—Size, 24" x 14".....Ea. $80.00
X4115—Size, 26" x 14".....Ea. 87.50
X4117—Size, 28" x 14".....Ea. 95.00

For solid color lacquer, one or two colors, add $2.00 extra.

For Tri-Tone lacquer add $3.00 extra.

For pearl-inlaid hoops add $5.00 extra.

GRETSCH BROADKASTER PROFESSIONAL

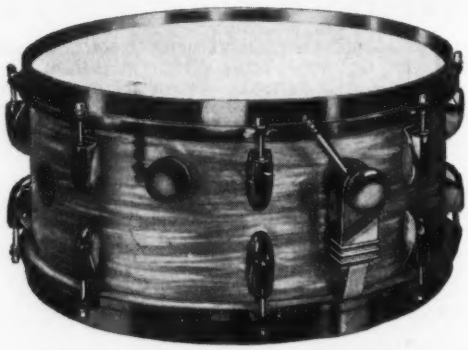
PERFECTION IN TRUE SNARE DRUM TONE

'BROADKASTER' STANDARD SNARE DRUM

Popular separate tension orchestra snare drum with 14"x6½" shell and 16-strand "Responso" all-metal snares. This drum embodies all BROADKASTER quality features as listed elsewhere on these pages and is a preferred choice for all-around professional work. Prices include tax.

X4151—GRETSCH BROADKASTER Snare Drum (14"x6½") hand polished mahogany or colored lacquer; polished chrome plated metal parts.....Ea. **$79.00**

X4153—GRETSCH BROADKASTER Snare Drum (shell 14"x 6½") GRETSCH-PEARL finish; polished chrome plated metal parts .....Ea. **$89.00**





'BROADKASTER' NEW NARROW MODEL

Super-sensitive separate tension orchestra snare drum with 14"x5½" shell and 16-strand "Responso" all-metal snares, plus all the other Broadkaster features described elsewhere on these pages. This is the model used by Shelly Manne, Louie Bellson and many other famous artists who like its sharper tone and faster action.

X4155—(14"x5½") Hand polished mahogany or colored lacquer; polished chrome plated metal parts .....Ea. **$76.00**

X4157—(14"x5½") GRETSCH-PEARL finish; chrome plated metal parts.....Ea. **$86.00**

GRETSCH BROADKASTER SPECIFICATIONS

GRETSCH Exclusive 3-Ply Molded Shells, Perfect Round For Life! Double Flange Metal Hoops • Self-Seating, Self-Aligning, Non-Strip Tensioning • Stream-Lined Casings • Tone-Matched Calf Heads "Feather-Touch" Micro-Sensitive Snare Strainer Built-In Tone Control • In Dazzling Gretsch-Pearls or Lacquer, & Chrome

Important improvements in design and construction establish these new BROADKASTER snare drums as the finest we've built in all our 70 years of drum-making. But most significant of their many outstanding features is still their TONE—that distinctive, unmistakable BROADKASTER Tone that wins a new friend every time a discriminating drummer lays sticks to a BROADKASTER. While the sensitivity and accuracy of all BROADKASTER tensioning and tuning adjustments play their part, principal credit must always be given to the solid foundation on which every BROADKASTER is built—the **GRETSCH exclusive molded multi-ply shell** which bears our guarantee to hold its perfect round for the life of the drum.



GRETSCH "RENOWN" SEPARATE TENSION SNARE DRUM

FEATURING: GRETSCH-Exclusive Molded 3-Ply Shells • Life-Time Perfect Round • Flange Hoops • Self-Seating, Self-Aligning Tensioning Modernistic Rod Casings • Matched Heads • Positive Snare Throw-Off 'Responso' Snares • Mahogany or Colored Lacquer & Chrome.

Minimum-priced separate tension snare drum that combines good looks with sturdy build, fine tone and easy-action playing adjustments. An excellent choice for budget-minded schools, the junior drummer and for the part-time professional.

FINISHES: Natural Mahogany or Solid Black or Solid White lacquer; other solid lacquer colors to order at no extra charge. Metal parts heavily plated in brilliant, polished chrome at no extra charge to you.

No. X4102—"RENOWN" Separate Tension Snare Drum (Shell 14"x6½") in mahogany or colored lacquer and polished chrome.....Each $55.00

For "Tri-Tone" polished lacquer finish, add $2.00 extra.

The "RENOWN" Snare Drum is NOT made in GRETSCH-PEARL.

SNARE DRUMS

CLEAN, CRISP, SUPER-RESPONSIVE

GRETSCH BROADKASTERS
"Finest Drums I Ever Owned"
Say America's Top Flight Drummers



BROADKASTER "MAX ROACH" MODEL

A full fledged BROADKASTER Snare Drum with **all** BROADKASTER artist-features in a new, narrower model that gives crisper, faster response! Designed for Max Roach, and enthusiastically adopted by dozens of other star drummers. Note the streamlined separate tension casings in standard BROADKASTER styling. And the micro-sensitive Feather-Touch snare strainer controlling "Responso" all-metal 16-strand snares. In GRETSCH-PEARL finish only. Metal parts polished. Chrome at no extra cost. Price includes tax.

X4175—Broadkaster "Max Roach" Model 14"x4" Snare Drum in Pearl and Chrome.....Ea. **$82.50**

GRETSCH BROADKASTER FINISHES

(For pricing purposes 'GRETSCH-PEARL' includes not only the beautiful pearl-pattern coverings but also the brilliant GRETSCH SPARKLES and the brand new, highly polished, solid color GRETSCH-NITRON.) Choose from:

GRETSCH-PEARL in White, Black or "Midnight Blue";

GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold;

GRETSCH-NITRON in Cameo Coral, *Cadillac Green, Jet Black or Copper Mist. Also in special school colors to order, at no extra charge.

GRETSCH LACQUER FINISHES (all hand polished) include Mahogany, Tri-Tone Blue-and-Silver, solid Black or solid White. Other colors, including special Tri-Tone combinations to order at no price increase.

The metal parts of all GRETSCH-BROADKASTER Drums are finished in long-lasting, tarnish-proof, polished CHROME PLATING at NO EXTRA CHARGE.

Whether on the bandstand or in the store, BROADKASTERS keep their fresh, new look for years, because GRETSCH chrome plating is a tarnish-proof finish of lasting beauty.

ALL PRICES INCLUDE EXCISE TAX

**Drums in Cadillac Green NITRON furnished with gold plated hardware ONLY at slightly higher prices. Quotations on request.*



'BROADKASTER' CONCERT SNARE DRUM

Deep, powerful, separate-tension concert snare drum for the school band or concert orchestra. Regularly stocked in hand polished mahogany, this drum can also be had in high-lustre "Tri-Tone" or solid color lacquer at no extra charge. Snares are polished gut ("Responso" all-metal snares optional) with chrome plated metal parts.

X4190—Shell 14"x7"; Mahog. and Chrome....**$79.00**
X4191—Shell 14"x7"; Gretsch-Pearl & Chrome **89.00**
X4192—Shell 15"x8"; Mahog. and Chrome.... **82.50**
X4193—Shell 15"x8"; Gretsch-Pearl & Chrome **92.50**



DIXIELAND SEPARATE TENSION SNARE DRUM

(Shell size 14"x6".) Top value in a snappy, modern orchestra snare drum at a mighty low price. The shell is the GRETSCH-Exclusive 3-ply moulded, perfect-round, guaranteed for the life of the drum! Single flanged non-rusting hoops; streamlined tension rod casings; Standard throw-off snare strainer with snare bracket; 12-strand "Responso" all-metal snares. Metal parts polished CHROME PLATED. Prices include tax.

X4104—Dixieland Snare Drum, Red, Copper, Green or Blue metallic lacquer and chrome.....Ea. **$46.00**

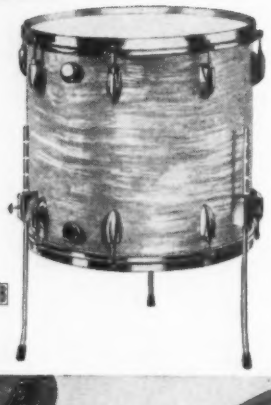


"JUNIOR PRO" SINGLE TENSION SNARE DRUM

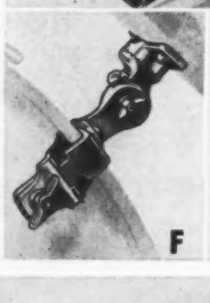
Sturdy single tension key rod drums with fine snappy, responsive tone. GRETSCH-exclusive molded multi-ply perfect round shell; metal counter-hoop; six key-tension rods, professional style; Standard throw-off snare strainer; silk, wire wound snares. Choice of natural Mahogany or Black or White lacquer. Metal parts polished chrome plate—Yes, chrome plate, even at these low prices! Tax included in the price.

X4205—Junior Snare Drum, shell 14"x5".....Ea. **$29.50**
X4209—Junior Snare Drum, shell 13"x3½".....Ea. **25.00**











GRETSCH BROADKASTER

TUNABLE TOM TOMS

FEATURING: **Gretsch *EXCLUSIVE MOLDED* multi-ply shells • Life-time perfect round! • Double flanged metal hoops • Self-seating, self-aligning, strip-proof tension rods • Stream-lined rod casings • Built-in tone controls • Beautiful Gretsch-pearl or lacquer & polished chrome.**

FINISHES: Gretsch Separate Tension Tom Toms are furnished in the following deluxe finishes, all at the same price under listing of 'Gretsch-Pearl.'

GRETSCH-PEARL in White, Black or "Midnight Blue";
GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold;
GRETSCH-NITRON in Cameo Coral, Jet Black or Copper Mist.

Stock lacquer finishes are hand polished White, Black or Tri-Tone Blue-and-Silver. Other colors including Tri-Tone on special order at no extra charge. Gretsch Broadkaster Tom Toms are finished in gleaming, long-lasting chrome at no extra charge.

BROADKASTER SEPARATE-TENSION TOM TOMS

With all construction specifications and finishes as listed above. Note that these tom toms are fitted with two separate tone-controls, one for each head. Prices include Federal Excise Tax.

POLISHED LACQUER & CHROME	GRETSCH-PEARL & CHROME
X4405—Shell, 12"x8" ..$57.50	X4415—Shell, 12"x8" ..$65.00
X4406—Shell, 13"x9" .. 60.00	X4416—Shell, 13"x9" .. 67.50
X4407—Shell, 14"x14".. 70.00	X4417—Shell, 14"x14".. 77.50
X4408—Shell, 16"x16".. 72.50	X4418—Shell, 16"x16".. 85.00
X4409—Shell, 18"x16".. 82.50	X4419—Shell, 18"x16"..100.00

FLOOR LEGS AND BRACKETS FOR LARGE TOM TOMS

Non-slip type, adjustable to height. Chrome plated finish.
4930—Tom Tom Legs and Brackets, for 14"x14½" and 16"x16" Tom Toms. .....Set of 3 $ 8.00
4931—Tom Tom Legs and Brackets, for 18"x16".....Set (4) 10.75

(E) RAIL CONSOLETTE TOM TOM HOLDER

Truly professional in convenience, utility and appearance. The rail consolette attaches permanently to the bass drum. Has adjustable bracket (folds down for carrying) into which fits the metal plate attached to the tom tom. Adjusts to height and playing angle. Holds the tom tom rigidly and securely.
No. 4942—Rail Consolette Tom Tom Holder, Chrome.....$14.00

(F) HEAVY DUTY RATCHET TOM TOM HOLDER

Professional ratchet-type tom tom holder adjusting to height and playing angle; locks securely in position. Polished.
4940—Heavy duty Ratchet Tom Tom Holder, chrome.....$8.50

(G) UTILITY MODEL, RATCHET-TYPE TOM TOM HOLDERS

Inexpensive holder for tunable tom toms, adjustable to height and playing angle. Made of heavy steel. Complete with hoop clamp.
No. 4935—Utility Tom Tom Holders, nickel plated.....Each $4.50

GRETSCH TAMBOURINES FOR QUALITY AND TONE

SPLIT-RIM TAMBOURINES

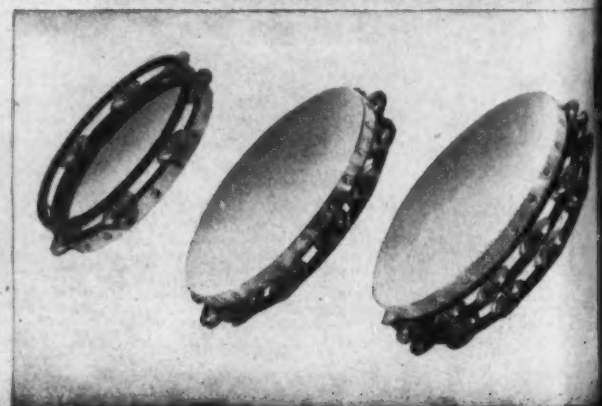
Natural maple rims; nickel plated steel jingles.

4850—6" rim, 5 sets jingles	Ea.	$2.60
4851—7" rim, 6 sets jingles	Ea.	3.25
(A) 4852—8" rim, 7 sets jingles	Ea.	3.50
(B) 4853—10" rim, 9 sets jingles	Ea.	5.25
(C) 4854—10" rim, 17 sets (2 row)	Ea.	6.75

Solid Rim Tambourines

Dark walnut finish rims. Professional nickel silver jingles, superior in tone.

4857—8" rim, 7 sets jingles	Ea.	$4.00
4858—10" rim, 9 sets jingles	Ea.	5.75
4859—10" rim, 17 sets (2 rows)	Ea.	7.50



COCKTAIL DRUMS



Since its first introduction by the Kirby Stone Quartette (followed by scores of other top combos) the Gretsch Cocktail Drum has become increasingly popular with cocktail lounge units and other small combos where a full time drummer is not employed. It can be played by a singer or by one of the other instrumentalists, and adds an interesting new tonal color and variety. The snare attachment under the top head gives a crisp sound when played with brushes. Snares can be quickly released to get a deep tom tom tone. Used with the cowbell and bongo tom, the Gretsch Cocktail drum is perfect for Latin-American rhythms and other special effects.

Built to top Gretsch standards with 3-ply molded plywood shell; rust-proof double flanged counter hoop; Gretsch streamlined tension casings with self-aligning, self-seating tension rods. And all metal parts of the drum are finished in polished chrome at no extra charge.

Finishes include all standard Gretsch-Pearl and Gretsch Nitron finishes, as follows:

GRETSCH-PEARL in White, Black or "Midnight Blue";
GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold;
GRETSCH-NITRON in Cameo Coral, Jet Black or Copper Mist.

All Prices Include Excise Tax.

GRETSCH COCKTAIL DRUMS (ONLY)
(Not Illustrated)

No. PX4180—Gretsch Cocktail Drum, Shell size 14" diameter, 24" deep. Single head model with underneath-snares and throw-off snare strainer. Complete with legs (3) in choice of Gretsch-Pearl and with chrome plated metal parts at no extra charge..**Each $85.00**

No. PX4181—Gretsch Cocktail Drum, Shell size 14" diameter, 28" deep. This drum has a bottom head and is supplied with an upside-down pedal and a pedal bar, thus providing bass drum tone in addition to snare drum and tom tom effects. Complete with legs (3) in choice of Gretsch-Pearl finishes and with chrome plated metal parts at no extra charge.....**Each $154.00**

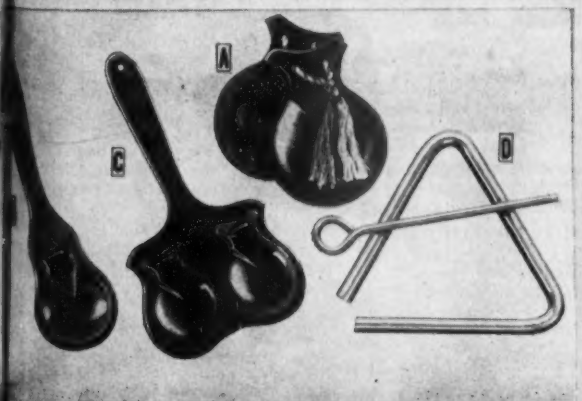
GRETSCH COCKTAIL DRUM DELUXE OUTFITS

(As pictured) These are the regular Gretsch Cocktail Drums described above with additional equipment as follows: 8" x 5½" Bongo-Tom in finish to match the drum, with holder; Cowbell, 5", with holder; and Cymbal Holder (cymbal not included).

No. PX4182—Gretsch Cocktail Drum Outfit, 14" x 24", single-head model. Like No. PX4180 but with additional equipment as listed above. In choice of Gretsch-Pearl finishes with chrome plated metal parts at no extra charge.....**Each $127.00**

No. PX4183—Gretsch Cocktail Drum Outfit, 14" x 28", double-head model. Like No. PX4182 but with bottom head, pedal bar, and up-side-down pedal. Choice of Gretsch-Pearls, with chrome plated metal parts at no extra charge.....**Each $197.50**

DRUMMERS' CASTANETS AND TRIANGLES



GRETSCH DRUMMERS' CASTANETS

Moulded from hard, resonant bakelite ebony. Produce a crisp, characteristic castanet tone.

(A) No. 4870—Bakelite Castanets in sets of 4, each pair joined by cord.....**Set $2.00**

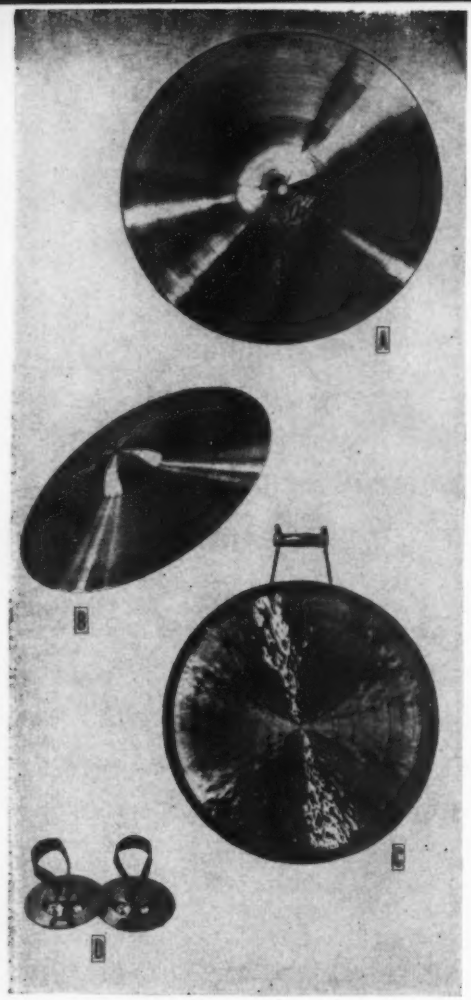
(B) No. 4871—Drummers' Castanet; one pair tied with gut on ebonized hard wood handle....**Ea. $2.25**

(C) No. 4872—Drummers' Castanet; two pairs tied with gut on ebonized hard wood handle....**Ea. $3.00**

(D) DRUMMERS' TRIANGLES

Highly tempered, heavy tool steel, nickel plated. Clear, resonant tone. Each with striker.

No. 4880—Triangle, 6", with striker.....Each $1.80
No. 4881—Triangle, 8", with striker.....Each 2.25
No. 4882—Triangle, 10", with striker.....Each 3.00



CYMBALS & GONGS

FOR BAND AND ORCHESTRA

AJAHA Turkish-Type CYMBALS

(Imported.) For more than forty years American drummers have ranked AJAHA Cymbals as second only to the famous K. K. ZILDJIAN in tone and brilliance. These fine Turkish-type cymbals offer extraordinary quality at minimum price.

(A) AJAHA "PAPER THIN"
Quick, responsive tone for "splash" and fast crash effects without after-ring.

		Each
X4730	Ajaha 10" Thin....	$ 6.00
X4731	Ajaha 11" Thin....	7.20
X4732	Ajaha 12" Thin....	8.40
X4733	Ajaha 13" Thin....	12.00
X4734	Ajaha 14" Thin....	15.00

(A) AJAHA MEDIUM WEIGHT
The ideal weight for crash effects. Also fine for rhythmic "tip work" and for Hi-Hat in matched pairs.

		Each
X4738	Ajaha 12" Med....	$11.00
X4739	Ajaha 13" Med....	15.00
X4740	Ajaha 14" Med....	18.00
X4741	Ajaha 15" Med....	19.50
X4742	Ajaha 16" Med....	25.50
X4744	Ajaha 20" Med....	38.50

(A) AJAHA HEAVY WEIGHT
In matched pairs for Band, Concert Orchestra and Drum Corps. Notable for their rich, brilliant tone and moderate price.

		Pair
X4745	Ajaha 12" heavy..	$22.00
X4746	Ajaha 13" heavy..	29.50
X4747	Ajaha 14" heavy..	36.00
X4748	Ajaha 15" heavy..	40.00
X4749	Ajaha 16" heavy..	49.00

IMPORTANT!
Highly tempered brilliant toned cymbals such as K. ZILDJIAN AND AJAHA cannot be guaranteed against cracking.

(C) AJAHA GONGS
You'll thrill to their power and rich, deep, resonant tone which easily is built up to a tremendous, crashing, crescendo. Hand hammered from heavy alloy-metal, they are amazingly responsive.

		Each
X4790	Ajaha 20" Gong...	$ 52.50
X4792	Ajaha 24" Gong...	82.50
X4794	Ajaha 28" Gong...	120.00

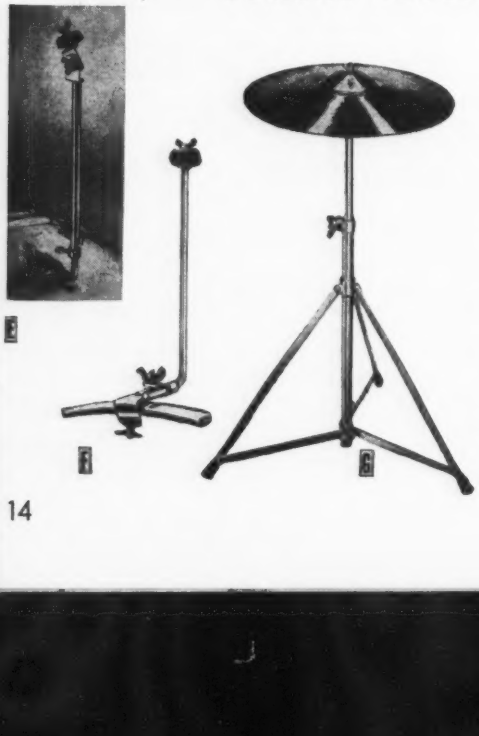
GONG FLOOR STAND
(Not illustrated.) A circular metal hoop from which the gong is suspended in free playing position, mounted on sturdy, tripod base with rubber-tipped feet.
4828—Gong Floor Stand. Ea. $25.00

(B) SPUN BRASS CYMBALS
of special-temper brass. Usable in all phases of dance-drumming but not recommended for band or drum corps use.

		Each
X4754	Brass 7" Cymbal..	$1.50
4755	Brass 10" Cymbal..	4.00
4756	Brass 11" Cymbal..	4.50
4757	Brass 12" Cymbal..	5.75
4758	Brass 13" Cymbal..	6.25

(D) FINGER CYMBALS
Brass, gold lacquered finish, 2⅛". Have unusual carrying power. With elastic web finger straps.
4775—Finger Cymbals
Set (4) $2.00

CYMBAL ACCESSORIES FOR THE ORCHESTRA DRUMMER



(E) GRETSCH "ALL-HEIGHT" ADJUSTABLE CYMBAL HOLDER
Pioneered by Gretsch. Adjustable from 10" to 20" height. Set your cymbals to suit your style and they stay put, right where you like them. Holds the largest cymbal, firmly and safely. Complete with new Gretsch cymbal tilter, metal rocker cup, felt washers and wing-nut fastener.

With Brass Drum Shell Plate
4805—"All-Height" Cymbal Holder, chrome ..... Ea. $7.50

With Fast-Grip Hoop Clamp
4807—"All-Height" Cymbal Holder, chrome ..... Ea. $6.50

(F) UPRIGHT CYMBAL HOLDERS
Heavy-duty upright cymbal holder with non-marring hoop clamp. With rocker cup, felt washer and wing nut.

		Each
4810	Height 14", nickel.....	$3.00
4811	Height 14", chrome....	4.25
4812	Height 18", nickel.....	3.00
4813	Height 18", chrome....	4.25
4814	Height 22", nickel.....	3.00
4815	Height 22", chrome....	4.25

(G) CYMBAL FLOOR STAND
Equipped with the new Gretsch cymbal tilter. Permit greater flexibility of set-up and accommodate extra cymbals that couldn't be fitted on the bass drum. 48" max. height; folds down in a single unit only 22½" long. Feet are rubber tipped. With felt washer and wing nut.

No. 4825—Cymbal Floor Stand, nickel plated $9.50

No. 4826—Cymbal Floor Stand, polished chrome $12.00

K. ZILDJIAN®

GENUINE TURKISH CYMBALS

Today, as for the past 300 years, K. ZILDJIAN & CIE, of Constantinople, Turkey, leads the world in fine cymbal-making. This famous factory has NO branches. Its famous product has no counter-part. No other cymbals equal K. ZILDJIAN Constantinople cymbals for far-carrying resonance and crashing brilliance of tone. Remember the name—K. ZILDJIAN—it's your guarantee of the utmost in cymbal quality. We offer you here the genuine and the **ONLY genuine** ZILDJIAN Constantinople Cymbals in several different types to meet every cymbal need. All are genuine K. ZILDJIANS made according to the famous ZILDJIAN family secret formula and secret process.

IMPORTANT! These highly tempered and brilliant toned cymbals cannot be guaranteed against cracking.

K. ZILDJIAN THIN CYMBALS

Sharp, high-pitched tone, instantaneous in response with minimum after-ring. The perfect cymbal for "splash" and fast crash effects.

	Each		Each
X4700—K. Zildjian 10" thin	$16.50	X4703—K. Zildjian 13" thin	$25.00
X4701—K. Zildjian 11" thin	18.50	X4704—K. Zildjian 14" thin	29.00
X4702—K. Zildjian 12" thin	21.50	X4705—K. Zildjian 15" thin	32.00

K. ZILDJIAN MEDIUM CYMBALS

Perfectly balanced cymbals with big, rich, piercing tone. Unsurpassed for crash effects and wonderfully responsive in rhythmic "tip work." Especially effective in matched pairs on Hi-Hats.

	Each		Each
X4681—K. Zildjian 11" med.	$19.50	X4686—K. Zildjian 16" med.	$38.00
X4682—K. Zildjian 12" med.	22.50	X4687—K. Zildjian 17" med.	42.00
X4683—K. Zildjian 13" med.	26.25	X4688—K. Zildjian 18" med.	46.50
X4684—K. Zildjian 14" med.	31.50	X4689—K. Zildjian 19" med.	51.50
X4685—K. Zildjian 15" med.	35.00	X4690—K. Zildjian 20" med.	58.00
		X4692—K. Zildjian 22" med.	70.00

K. ZILDJIAN HEAVY MATCHED PAIRS

For band, drum corps, and symphony use. Heavy weight, tone matched ZILDJIANS with tone of dominating brilliance and matchless, sustained vibration.

	Pair		Pair
X4715—K. Zildjian 12" hvy.	$48.00	X4719—K. Zildjian 16" hvy.	$79.00
X4716—K. Zildjian 13" hvy.	55.00	X4720—K. Zildjian 17" hvy.	90.00
X4717—K. Zildjian 14" hvy.	66.00	X4721—K. Zildjian 18" hvy.	96.00
X4718—K. Zildjian 15" hvy.	72.50	X4722—K. Zildjian 20" hvy.	120.00



H

K. ZILDJIAN® CYMBALS

Made in Constantinople, Turkey, by K. ZILDJIAN & CIE, for 300 years makers of the world's finest cymbals. Why accept imitations when you can have the genuine?

CYMBAL ACCESSORIES FOR BAND & DRUM CORPS

LEATHER CYMBAL STRAPS AND PADS

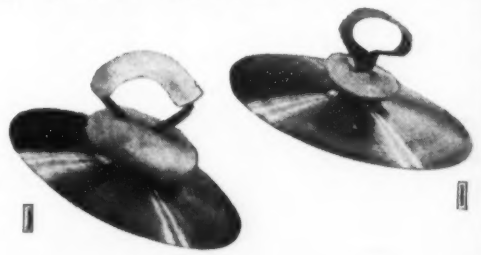
The choice of experienced band and corpsmen because they are more comfortable, more flexible than rigid hand holders and less likely to damage the cymbal cups. They protect the fingers, they allow maximum vibration—**and they save your cymbals!**

(I) No. 5830—Horse-hide Cymbal Straps.....Pair $1.00

(I) No. 5831—Horse-hide Cymbal Pads .....Pair 2.00

(J) No. 5832—Deluxe Cymbal Straps, lambs-wool covered.Pair 3.00

(J) No. 5833—Deluxe Cymbal Pads, lambs-wool covered..Pair 4.50


I J

CYMBAL HAND HOLDERS

(K) Standard model with plain wood handles and adjustable hand straps. Complete with felt and leather washers.

No. 5825—Standard Cymbal Hand Holders.....Pair $2.25

(L) Deluxe model with lambs-wool padded grip. Complete with adjustable leather thongs and felt and leather washers.

No. 5827—Deluxe Cymbal Hand Holders.....Pair $3.00


K L

GRETSCH DRUM PEDALS AND HI-HATS



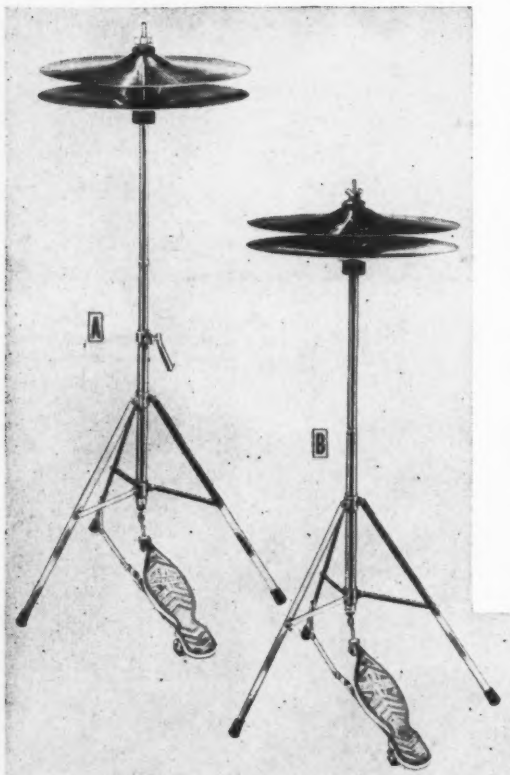
- **Lifetime Lubricated Ball Bearings**
- **Stroke Regulator**
- **Adjustable Spring Tension**
- **Hinged Foot Plate**
- **High-Strength Aluminum Alloy**

GRETSCH "FLOATING ACTION" BASS DRUM PEDAL

You never saw a pedal with speed and smoothness to match this one. No wonder top-flight professionals by the hundreds are equipping with this new speedster!

Made of high-test aluminum alloys, maximum strength, minimum weight • Smooth, effortless, perfectly balanced stroke • Genuine "New Departure" improved ball bearing with sealed-in, life-time lubrication • Unique adjustment to regulate length of stroke • Positive spring adjustment regulates action to your taste • Extra-wide hinged foot plate gives greater, surer foot contact • Folds in one piece for quick take-down and easy packing • New "Bop" leather covered beater ball gives that quick, solid thud-tone which modern drum technique demands • Gray lacquered double-post aluminum-alloy frame; other parts bright polished.

4955—GRETSCH "Floating-Action" Pedal.....Each **$22.50**



(C) PROFESSIONAL DRUM PEDAL

Double-post model. Hardened steel pivot bearings, packed in graphite and alemite for fast, easy action. Adjustable spring tension. Large lambs-wool beater ball. Hinged foot plate. Black crystallized lacquer frame; other parts polished.

No. 4956—Professional Drum Pedal .....Each **$17.50**

(D) GRETSCH "SPEED-EE" PEDAL

Sturdy, high speed pedal at a minimum price. Folds compactly. Laminated felt ball; comfortable foot plate. Nickel plated.

No. 4950—GRETSCH "Speed-ee" Pedal .....Each **$8.00**

GRETSCH IMPROVED ONE-PIECE HI-HAT PEDAL

Folds in one-piece. Nothing to get lost or mislaid—sets up or takes down in seconds! Small tripod takes little space yet stands firmly; has rubber-tipped, non-vibrating feet. Smooth, fast, noiseless, direct-pull pedal action. Solid aluminum-alloy foot plate. Internal spacing lock permits loose, medium or close cymbal adjustment. Height, 37"; length, folded, 21½"; weight, 3½ lbs. (Cymbals not included.)

(B) GRETSCH STANDARD HI-HAT

With all features listed above. Fixed (non-adjustable) playing height.

No. 4840—Standard Hi-Hat, nickel plated.....Ea. **$15.00**

(A) GRETSCH ADJUSTABLE HI-HAT

Adjusts from 29" for playing seated to 37" for playing standing. Folds compactly in one piece to 21½" length. New cymbal clutch device enables quick removal (or set-up) of cymbals.

No. 4843—Gretsch Adj. Hi-Hat, nickel plated.....Ea. **$17.50**

No. 4844—Gretsch Adj. Hi-Hat, chrome plated.....Ea. **22.50**



LATIN AMERICAN

RHYTHM INSTRUMENTS—AUTHENTIC STYLES

(A) GRETSCH TUNABLE TIMBALES

Offered in two popular models, both featuring the GRETSCH heavy spun brass, reinforced shells which are so much more rigid and strong than the rolled type ordinarily used. Sturdy stand in chrome plated finish adjusts in height for playing seated or standing; folds compactly for carrying. Wide, heavy metal flesh hoops, fine for rim shots. Streamlined tension casings with self-aligning strip-proof rods. Calfskin heads.

No. PX4480—GRETSCH "Latin" model with 13"x6" and 11"x6" spun brass shells in polished chrome finish which nest compactly for easy packing. With sticks ..... Set $92.50

No. PX4481—GRETSCH "Mambo King" model with 14"x6½" and 13"x6½" spun brass shells, polished and clear lacquered. (Do not nest.) Complete with sticks ..... Set $96.50

(B) GRETSCH TIMBALE STICKS

No. 5255—Turned from rock maple in correct size and weight. Length, 14". With rounded ends ..... Pair $0.40

(C) GRETSCH TUNABLE BONGOS AT TODAY'S LOWEST PRICE

No. X4494—Authentic in tone, completely tunable, and priced hardly higher than ordinary non-tunable bongos. Set of two, 8"x5½" and 7"x5½" molded plywood shells. Nickel plated counter hoops and tension rods. Polished lacquer finish in White, Blue, Red or Yellow ..... Set (2) $33.00

(D) GRETSCH TUNABLE BONGOS

Set of two, shell sizes 8"x5½" and 6"x5½" mounted on sturdy block holder. Shells are "perfect round" molded plywood. Streamlined tension casings and self-seating, self-aligning rods; metal counterhoops pull down below head-level to give unobstructed top surface. Metal parts chrome plated.

No. X4490—GRETSCH Tunable Bongos in polished White or Ebony lacquer (other colors to order) and chrome ..... Set $55.00

No. X4492—GRETSCH Tunable Bongos in GRETSCH-PEARL (White, Black or "Midnight Blue") and chrome ..... Set $62.50

FINE QUALITY GRETSCH MARACAS

Superbly finished, imported maracas with crisp, resonant tone.

(E) No. X4885—GRETSCH Standard Maracas; stenciled design ... Pair $5.00

(F) No. X4886—GRETSCH Deluxe Maracas; hand-carved ..... Pair $6.00

(G) GENUINE CUBAN MARACAS

Inexpensive, authentic Cuban native gourd Maracas in carved and colored design. Hardwood shaped handles.

No. X4887—Cuban Maracas, medium size ..... Pair $1.50

No. X4888—Cuban Maracas, large size ..... Pair $2.25

(H) GRETSCH DELUXE CLAVES

No. X4894—Extra large (7¾" long) turned from finest Mexican rosewood and highly polished. Extra resonant in tone ..... Pair $3.30

(L) GENUINE CUBAN CLAVES

No. X4893—Standard quality Cuban rosewood claves, dull rubbed finish. Length, 7⅜". Very good tone ..... Pair $2.00

(K) GRETSCH KAM-E-SO (SHAKER)

A flashy addition to your Latin-American percussion equipment. It's a large gourd, hand carved, tinted and highly polished. Held in both hands, it is shaken to produce a maraca-like tone. Average length, 13".

No. X4899—GRETSCH Kam-e-so (or Shaker) ..... Each $8.50

(J) GRETSCH DELUXE GUIRO

Hand carved, hand tinted, highly polished Mexican gourd with serrations against which is rubbed a hand turned scraper. Average length, 13".

No. X4897—GRETSCH Deluxe Guiros with Scraper ..... Each $8.50

(I) GENUINE CUBAN GUIRO

No. X4896—Native gourd in natural and colored finishes with hand carved serrations; good tone production. With Wire Scraper ..... Each $6.00

Prices Include Excise Tax

FREE CHART Every drummer needs the new GRETSCH chart giving authentic rhythm beats for Rhumba, Samba, Guaracha and Montuna. In score form for complete Latin-American instrumentation. No charge.



DRUM ACCESSORIES



(A) DRUMMERS' THRONE

Improved playing convenience and real comfort. The padded, upholstered seat revolves in any direction. Adjusts to any desired playing height. Folds compactly for carrying. Nickel plated.

4990—Drummers' Throne, without back rest.....Each $17.50
4992—Drummers' Throne, with back rest (illustrated)...Each 19.00

(B) ARTIST DRUM STAND

Featuring a new grip that holds the drum so securely that drum and stand are literally one unit. Heavy, solid construction; stands like a rock even under rim shots. Folds compactly. Chrome plated only.

Each
4985—For 14" drum.....$22.50
4986—For 15" or 16" drum.... 24.00

(C) HEAVY-DUTY DRUM STAND

Heavy-duty, professional drum stand. Rubber tipped feet hold firmly on any kind of floor. Holds drum firmly so it can't be accidentally tipped or knocked off. Rubber covered arms protect the drum from marks and scratches. Fully adjustable; folds compactly.

4982—Nickel Plated .....Ea. $ 9.00
4983—Chrome Plated.....Ea. 12.50

(D) STUDENT DRUM STAND

Good weight steel, nickel plated. Stands firmly and holds drum securely. Folds compactly; takes drums 13" to 15".

Each
4980—Student Drum Stand.....$5.25

(E) BASS DRUM STAND

Holds drum securely and won't rattle or creep. Padded, non-marring drum rest. Adjustable in height. Folds for carrying. With strap.

4989—Bass Drum Stand..Ea. $19.50

(F) BASS DRUM FLOOR HOLDER

Braces the bass drum against the pedal stroke and keeps it from sliding backwards. Reversible pointed and rubber tips. Nickel plated.

4971—Bass Drum Floor Holder. Each $4.50

(G) DRUMMERS' WOOD BLOCKS

Well seasoned hardwood, slotted top and bottom for crisp, clear tone. Fits all standard holders.

X4900—Wood Block, 6¾"..Ea..$2.50
X4901—Wood Block, 7½"..Ea. 2.75

(H) DRUMMERS' COWBELLS

Standard Kentucky pattern cowbells without tongues. Clear lacquer finish.

Each
4905—Cowbell, size 3½".....$1.50
4906—Cowbell, size 4⅜"..... 1.75
4907—Cowbell, size 5"..... 2.00
4908—Cowbell, size 6½"..... 2.50
For chrome plated finish, add $1.50.

(J) COWBELL & WOOD BLOCK HOLDER

Holds wood block and two cowbells of any size in most convenient playing position. With hoop clamp. Nickel plated.

4910—Wood Block & Cowbell Holder .....$2.

SINGLE HOLDERS

(Not illustrated.) Nickel plated; with hoop clamp.

4911—Wood Block Holder (single) .....Each $ 1.
4912—Cowbell Holder (single) .....Each 1.

(K) GIANT BASS DRUM SPURS

Popular priced, over-size spurs that attach high on the hoop and hold drum solidly in place. Nickel plated. Spur rod is pointed with removable rubber tips.

4964—Giant Spurs..... Pair $2.

(L) ECONOMY BASS DRUM SPURS

Nickel plated steel with pointed ends.

4968—Economy Spurs ....Pair $1.2

(M) DISAPPEARING BASS DRUM SPURS

To pack up, just loosen the thumb screw and push the spurs back into the shell. Setting up is just as quick—a mere matter of seconds. Self-locking washer holds the rod-housing securely. Over-size spur rods of polished aluminum alloy; rubber tips.

4960—GRETSCH Disappearing Bass Drum Spurs.....Pair $5.0

(N) GRETSCH DOUBLE-END SPURS

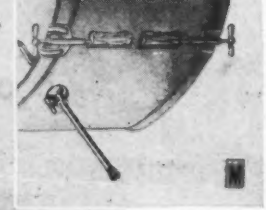
Giant size (11") spur rod, one end pointed, the other rubber tipped. Fully insulated, non-marring hoop clamp. Polished, light weight, high-strength aluminum alloy.

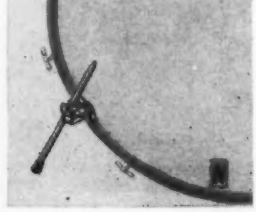
4962—GRETSCH Double-end Bass Drum Spurs.....Pair $5.9

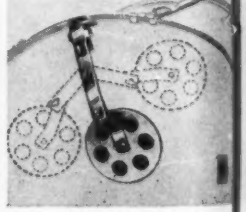
(O) 3-WAY BASS DRUM MUFFLER

Three separate adjustments make this the most versatile bass drum muffler. (1) Adjusts for length; suitable for every size of drum. (2) Adjusts for position; swing it right or left to find exact spot for best tone. (3) Adjusts for pressure, compensating for variation of head tension. No other muffler does a job like this one.

5436—"3-Way" Bass Drum Muffler, chrome plated .....Each $5.9







DRUM COVERS & CASES

GRETSCH DELUXE MACKINTOSH DRUM COVERS

Made of heavy, close-textured, water-repellent brown duck, rubberized to plaid flannel lining for utmost protection against dust, moisture and temperature changes. Double stitched seams and self-strap for carrying. Super-tailored for fine fit.

(A) COVERS FOR ORCHESTRA SNARE DRUMS

5038—For shell, 13½"x3½"; zipper closure.....Ea. $6.00
5039—For shell, 14"x4"; zipper closure.....Ea. 6.00
5040—For shell, 14"x5¼"; zipper closure.....Ea. 6.00
5041—For shell, 14"x6½"; zipper closure.....Ea. 6.00
5044—For shell, 15"x7"; zipper closure.....Ea. 6.00

COVERS FOR PARADE SNARE AND TENOR DRUMS

5043—For shell, 14"x10"; zipper closure.....Ea. $6.90
5046—For shell, 15"x12"; zipper closure.....Ea. 6.90
5047—For shell, 16"x12"; zipper closure.....Ea. 7.20
5048—For shell, 18"x12"; zipper closure.....Ea. 7.50

TUNABLE TOM TOM COVERS

5049—For shell, 12"x 8"; zipper closure.....Ea. $6.30
5050—For shell, 13"x 9"; zipper closure.....Ea. 6.30
5051—For shell, 14"x14"; zipper closure.....Ea. 7.20
5052—For shell, 16"x16"; zipper closure.....Ea. 7.50
5053—For shell, 18"x16"; zipper closure.....Ea. 8.25

(B) BASS DRUM COVERS (ZIPPER CLOSING)

No.	*For Shell*	*Each*	*No.*	*For Shell*	*Each*
5054	20"x14"	$11.00	5062	28"x10"	$13.20
5054A	22"x14"	11.00	5063	28"x12"	13.20
5056	24"x12"	11.75	5064	28"x14"	13.20
5057	24"x14"	11.75	5065	30"x10"	13.80
5058	26"x 7"	12.50	5067	30"x12"	13.80
5060	26"x14"	12.50	5068	30"x16"	13.80
5061	28"x 8"	13.20	5069	32"x16"	14.40

Gretsch drum and tom tom cases are made of genuine VULCANIZED black fibre—the toughest, strongest material you can buy. Gives long service and utmost protection.

(D) CARRY-ALL SNARE DRUM AND TRAP CASE

Vertical type with removable tray for traps and cymbals. Holds snare drums up to 15" x 8" shell. Made of finest quality, genuine vulcanized black fibre. Leather straps, leather covered handle, and nickel plated hardware.

No. 5080—Snare Drum and Trap Case.....Each $20.50 B

(C) SUIT CASE STYLE DRUM AND TRAP CASE

With adjustable partition to take any orchestra or band snare drum up to 15" x 8" shell. Finest quality vulcanized black fibre over hardwood frame. Tray for cymbals and traps with extra storage space beside the drum. Two trunk clasps and lock; leather covered handle.

No. 5081—Snare Drum and Trap Case.....Each $22.50 B

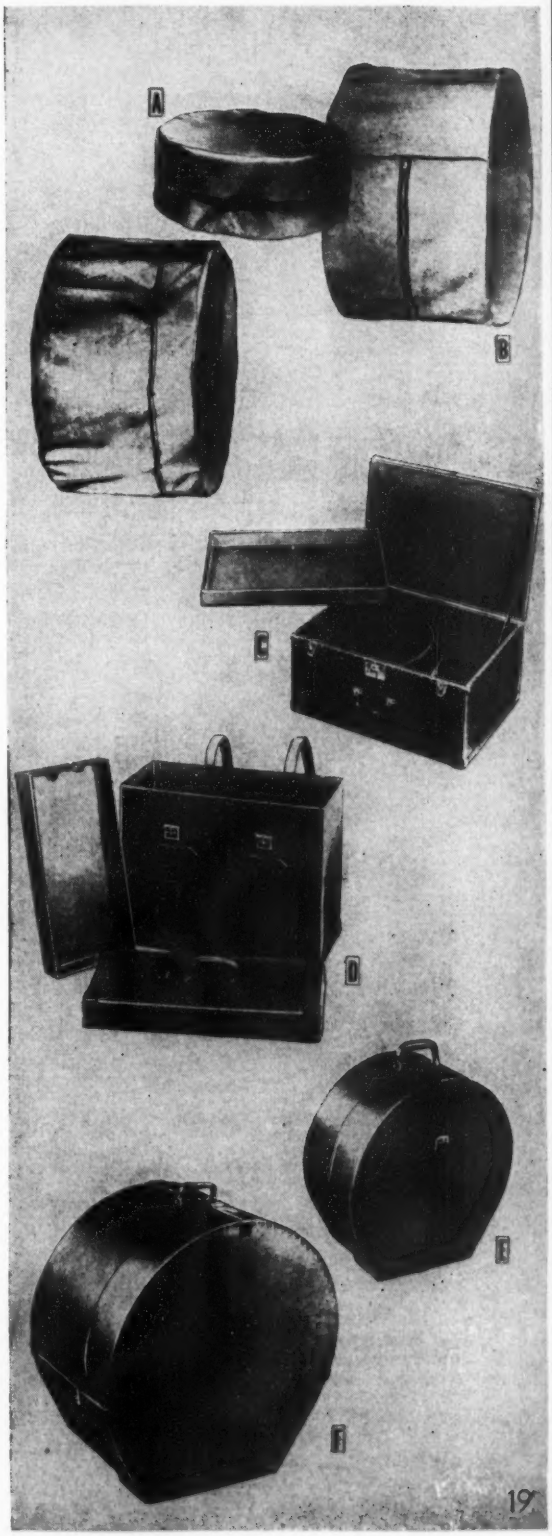
(E) FLAT-BOTTOM TOM TOM AND PARADE DRUM CASES

Telescopic style, flat bottom model (stands solidly, won't roll) cases made of finest quality vulcanized black fibre. Leather covered handle; heavy leather strap with buckle.

No. 5085—Tom Tom Case, for 12" x 8" shell.....Ea. $10.85 B
No. 5086—Tom Tom Case, for 13" x 9" shell.....Ea. 11.00 B
No. 5087—Tom Tom Case, for 14" x 12" shell.....Ea. 12.50 B
No. 5088—Tom Tom Case, for 16" x 16" shell.....Ea. 14.50 B
No. 5089—Tom Tom Case, for 18" x 16" shell.....Ea. 17.50 B
No. 5090—Parade Drum Case, for 14" x 10" shell..Ea. 12.35 B
No. 5091—Parade Drum Case, for 15" x 12" shell..Ea. 13.50 B
No. 5092—Parade Drum Case, for 16" x 12" shell..Ea. 14.50 B
No. 5093—Parade Drum Case, for 18" x 12" shell..Ea. 17.50 B

(F) FLAT-BOTTOM, TELESCOPIC BASS DRUM CASES

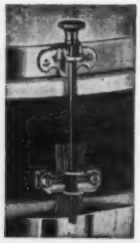
No. 5094—Bass Drum Case for 20" x 14" shell.....Ea. $24.75 B
No. 5099—Bass Drum Case for 22" x 14" shell.....Ea. 25.50 B
No. 5095—Bass Drum Case for 24" x 14" shell.....Ea. 26.00 B
No. 5096—Bass Drum Case for 26" x 14" shell.....Ea. 26.50 B
No. 5097—Bass Drum Case for 28" x 14" shell.....Ea. 27.00 B
No. 5098—Base Drum Case for 30" x 16" shell.....Ea. 29.50 B

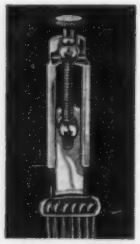



5380


5381


5385


5390


5393


5396

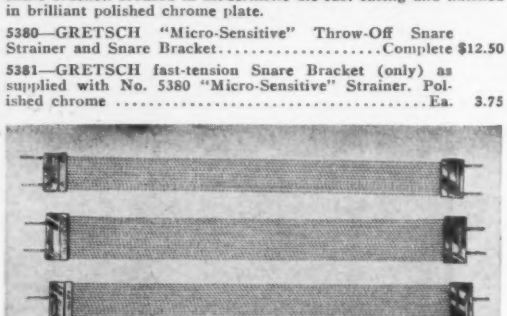
GRETSCH SNARE STRAINERS (ALL CHROME PLATED FINISH)

GRETSCH "MICRO-SENSITIVE" SNARE STRAINER

The latest and (we think) absolutely the finest snare strainer yet developed. A real professional job! For artist orchestra and concert drums and now extensively used by progressive bands and drum corps on parade snare drums as well. A fast, positive throw-off that's quiet in action and will not—cannot!—slip. Unusual in that it has two tension adjustments—one for close tuning on the strainer itself and one with faster action on the rear snare bracket. Housed in modernistic die-cast casing and finished in brilliant polished chrome plate.

5380—GRETSCH "Micro-Sensitive" Throw-Off Snare Strainer and Snare Bracket.....Complete $12.50

5381—GRETSCH fast-tension Snare Bracket (only) as supplied with No. 5380 "Micro-Sensitive" Strainer. Polished chrome .....Ea. 3.75



GRETSCH "RESPONSO" SNARES

Every strand lies flat and hugs the head to give instant response. Bright nickel plated finish.

5414 —"Responso" 12-strand snares for 14" drum....Set $ 2.50
5415 —"Responso" 12-strand snares for 15" drum....Set 2.50
5416 —"Responso" 16-strand snares for 14" drum....Set 3.00
5417 —"Responso" 16-strand snare for 15" drum.....Set 3.00
5417A—"Responso" 16-strand snare for 16" drum.....Set 3.00
5418 —"Responso" 20-strand snare for 14" drum.....Set 3.25
5419 —"Responso" 20-strand snare for 15" drum.....Set 3.25

GUT AND SILK-WIRE WOUND SNARES

To fit drums 13" to 16" shell diameter. Made up in 12-strand sets with fibre snare butt.

5422—Gut Snares, med. gauge for orchestra drum....Set $ 4.50
5423—Gut Snares, heavy gauge for concert or parade..Set 5.00
5410—Silk Snares, silvered wire wound.....Set 1.25

SNARE BUTTS (For 12-Strand Snares)

5398—Snare Butts, vulcanized black fibre.....Ea. .10

GRETSCH "RENOWN" THROW-OFF STRAINER

Dependable and quiet in action. Complete with rear snare bracket. Chrome plated.

5385—"RENOWN" Throw-Off Strainer & Bracket...Ea. $ 3.75
5386—Rear Snare Bracket (only)..... 1.00

"ECONOMY" THROW-OFF STRAINER

Attaches to top counter hoop. Chrome plated.

5390—"Economy" Throw-Off Snare Strainer.....Ea. $ 2.25

GRETSCH PARADE DRUM SNARE STRAINERS

Broadkaster Parade Drum Strainer (non-throw-off) complete with No. 5386 rear snare bracket. Chrome plated.

5393—Broadkaster Parade Drum Strainer & Bracket..... $ 3.50

Junior parade drum strainer. 2-post model; chrome plated.

5396—Junior Snare Strainer (non-throw-off).....Ea. $ 2.25

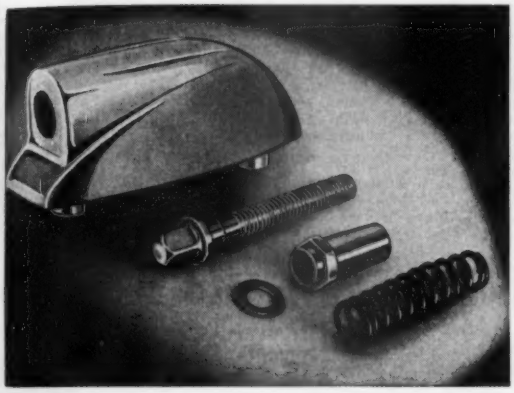

5871 5875 5879

DRUM SLING ACCESSORIES

5870—Heavy-duty, swivel snap for 2" strap; nickel..... $ 0.60
5871—Heavy-duty, swivel snap for 1" strap; nickel..... .50
5875—Snap-eye for metal hoop; chrome plated..... .35
5879—D-Ring for wood hoop; chrome plated..... .75
5881—Bass Drum Carry Ring, complete, chrome..... .50

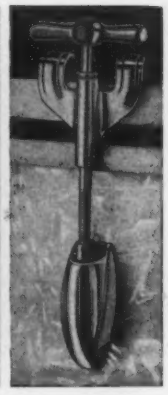
MISCELLANEOUS DRUM HARDWARE & ACCESSORIES

4822—Wing Nut, ¼", chrome, for cymbal holders (top).. $ .05
4961—Wing Screw, ¼", chrome plated; as on cymbal holder 4805 and Disappearing Spurs 4960..... .20
4941—Wing Screw, ¼" with shoulder; chrome; for Tom Tom Holder Hoop clamps (as on 4935 and 4940)..... .20
4933—Wing Screw, 5/16", chrome; for Cymbal Holder Shell Plates, Tom Tom Leg Brackets; Spurs 4962, etc... .30
4963—Thumb Screw, ¼", chrome plated; for 5435 Bass Drum Muffler and 4962 Spurs..... .10
4820—Diamond Plate for 4805 Cymbal Holder, Chrome... 3.00
4821—Adj. Top Sleeve for 4805 Cymbal Holder, Chrome.. 3.00
4944—Key, Rail Consolette, chrome plated..... .30
4943—Diamond Plate for Rail Consolette Tom Tom Holders, chrome plated 2.50
4832—Cymbal Washers, Felt ..... .08
4947—Bongo Holder (Bass Drum) with hoop clamp..... 5.00
4916—U-Clamp for Cowbell Holder, chrome..... .30
8849—Rubber Feet, (Standard Size), for Music Stand, Drum Stand or High-Hat..... .10
4993—Rubber Feet, (Extra Large), for Drummers' Throne .15
5497—Drum Ears, Patent, individually removable..... .25
5498—Drum Rope, 7/16", 7-strand Italian Hemp.....Foot .10
5499—Roller Hooks for Rope Ten. Drums, Chrome..... .50









DRUM ROD CASINGS (LUGS) AND ACCESSORIES

Prices of die-cast tension rod casings do not include inserts springs or rods, all of which must be ordered separately. When ordering rods please be sure to order by number and also state the length wanted, measuring from under the collar or handle.

	Each
5472—Broadkaster die-cast Tension Rod Casing (only) Double End with screws and washers; chrome plated. For both separate and single tension	$ 1.00
5473—Broadkaster die-cast Tension Rod Casing (only) single end with screws and washers. For separate tension orchestra or concert snare drums and small tom toms. Chrome plated	1.00
5474—Broadkaster die-cast Tension Rod Casing (only) single end with screws and washers. For separate tension parade snare drums, bass drums and large tom toms. Chrome plated	1.00
5475—Rod Casing Foot Plate; polished aluminum. For 5472 casing when used with wood hoops	.10
5477—Spring (only) for 5472 casing, blue steel	.05
5478—Spring (only) for 5473 casing, blue steel	.05
5479—Spring (only) for 5474 casing, blue steel	.05
5480—Self-Aligning Threaded Insert for Casings 5472 and 5473; chrome plated	.25
5481—Self-Aligning Threaded Insert for Casing 5474; chrome plated	.25
5469—Snare Drum Rod Center Post with screw and washers. Chrome plated	.40
5470—Bass Drum Rod Center Post; with screw and washers. Chrome plated	.40

GRETSCH DRUM RODS AND HOOKS

(Rod lengths are measured from below the collar or handle. Specify length.)

	Each
5443—Drum Key for square head rods; chrome	$ 0.40
5445—Drum Key Holders; with bolt and nuts; chrome	.45
5450—Drum Rods, Square Head; 1¾", 2¾", 4¼", 4¾", 5½" and 6"; Chrome	.50
5451—Drum Rods, Square Head; 8½", 10¼", 12¼" and 14¼"; chrome	.60
5454—Drum Rods, Tympani Handle; short, for sep. ten. Chrome	.90
5455—Drum Rods, Tympani Handle; long, for single ten. Chrome	1.00
5459—Drum Rods, Thumb Screw, 13¼"; chrome	.45
5462—Double Claw Hooks; not threaded; chrome	.60
5463—Double Claw Hooks, threaded; chrome plated	.70
5464—Single Claw Hooks, not threaded; chrome plated	.50
5465—Single Claw Hooks, threaded; chrome plated	.60
5466—Rod Collars (hooks) for metal hoops; chrome	.30
5467—Rod Collars (hooks) for metal hoops, with threaded inserts; chrome plated	.40

COMPLETE DRUM ROD ASSEMBLIES

Key Rods for Snare, Tenor and Bass Drums
Each complete with double claw hooks and rod washer

	Each
5350—For 6" shell; chrome plated	$ 1.80
5351—For 7" shell; chrome plated	1.80
5352—For 8" shell; chrome plated	1.90
5353—For 10" shell; chrome plated	1.90
5354—For 12" shell; chrome plated	1.90
5355—For 14" shell; chrome plated	1.90

(Center posts 40c extra; specify for snare or bass drum)

Tympani Handle Rod Assembly for Single Tension Bass Drums

	Each
5358—12" shell; double claw hooks; chrome	$ 2.30
5359—14" shell; double claw hooks; chrome	2.30
5360—12" shell; single claw hooks; chrome	2.10
5361—14" shell; single claw hooks; chrome	2.10

(Center posts 40c extra)

Gretsch Rock Maple Moulded Plywood Drum Hoops
Perfect Round Guaranteed!

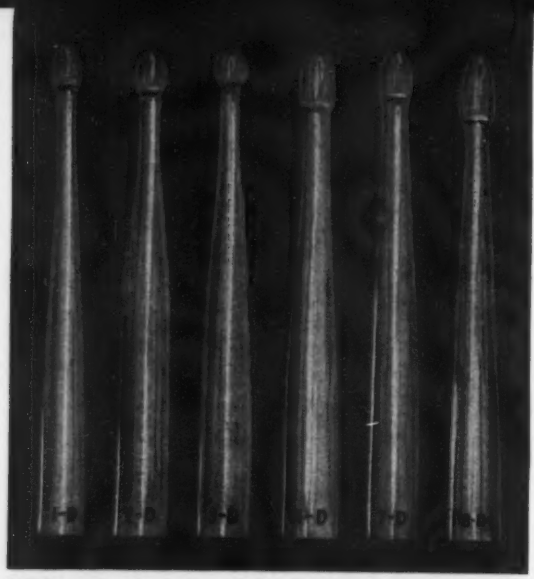
(Specify Snare or Batter Side, and Outside Diameter of Shell)

No.		For Shell Diameter	Finish	Each
5610	Counter Hoop	12" to 16"	Sanded, not finished	$ 2.00
5611	Counter Hoop	12" to 16"	Clear Lac.	2.25
5612	Counter Hoop	12" to 16"	Colored Lacquer	2.50
5613	Counter Hoop	12" to 16"	Col. Lac., Pearl-Inlaid.	4.00
5614	Counter Hoop	18"	Sanded, not finished	3.00
5615	Counter Hoop	18"	Clear Lac.	3.50
5616	Counter Hoop	18"	Colored Lacquer	4.00
5617	Counter Hoop	18"	Col. Lac., Pearl-Inlaid.	6.50
5618	Counter Hoop	20" to 30"	Sanded, not finished	3.20
5619	Counter Hoop	20" to 30"	Clear Lac.	4.00
5620	Counter Hoop	20" to 30"	Colored Lacquer	4.50
5621	Counter Hoop	20" to 30"	Col. Lac., Pearl-Inlaid.	7.50
5626	Flesh Hoops	12" to 16"	3-Ply, not finished	.60
5627	Flesh Hoops	18"	3-Ply, not finished	1.00
5628	Flesh Hoops	20" to 30"	3-Ply, not finished	1.20

Metal Snare Drum and Tom Tom Hoops

(Specify Snare or Batter Side, and Outside Diameter of Shell)

5630—Hoop, Double Flanged, 12" shell; chrome	$ 7.00
5631—Hoop, Double Flanged, 13" shell; chrome	8.00
5632—Hoop, Double Flanged, 14" shell; chrome	8.00
5633—Hoop, Double Flanged, 15" shell; chrome	8.00
5634—Hoop, Double Flanged, 16" shell; chrome	9.00
5635—Hoop, Double Flanged, 18" shell; chrome	10.00
5638—Hoop, Single Flange, 12" to 16" shell; chrome	5.25
5640—Hoop, Plain Steel (no flange) for shells 12" to 14"; chrome	2.65





GRETSCH HICKORY DRUM STICKS

Only the finest second-growth, straight-grained white hickory stock is selected for GRETSCH sticks, scientifically and thoroughly seasoned before turning to insure perfect straightness. Expert selection plus perfect turning and glassy-smooth finish is your assurance for uniformity of model, balance and playing qualities. Your favorite stick will always be the same—and there is a model exactly suited to your technique. Weights given here are averages, subject to very slight variation in individual sticks.

5220-1D—Dance Model .....16¾"; wt. pair, 3¾ oz.
5220-2D—Dance Model .....15⅞"; wt. pair, 3½ oz.
5220-3D—Jo Jones Dance Model.....15"; wt. pair, 3 oz.
5220-4D—Louie Bellson Dance Model.....16"; wt. pair, 3 oz.
5220-7D—Skelly Manne Dance Model.....15¾"; wt. pair, 2½ oz.
5220-8D—Don Lamond Dance Model.....15¾"; wt. pair, 3 oz.
5220-2C—Concert or Band .....15⅞"; wt. pair, 4 oz.
5220-3C—Concert or Band .....15⅞"; wt. pair, 4¼ oz.
5220-1P—Parade Model .....16¾"; wt. pair, 5 oz.
5220-2P—Parade Model .....17"; wt. pair, 4½ oz.
5220-6P—Practice Sticks .....16¾"; wt. pair, 6¼ oz.

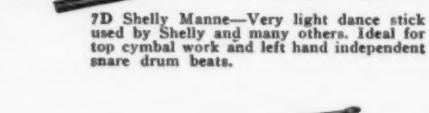
GRETSCH HICKORY DRUM STICKS (All Models) Per Pair $1.00



JO JONES

3D Jo Jones—Slightly heavier than the average dance weight. Especially practical for big band and show work.





LOUIE BELLSON

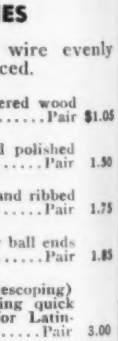
4D Louie Bellson—Med. weight, long model, designed by Louie for fast work between snare, tom tom and cymbals. Flat tip gives full snare drum and ride cymbal sound.

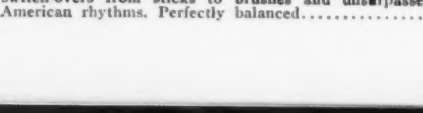




SHELLY MANNE

7D Shelly Manne—Very light dance stick used by Shelly and many others. Ideal for top cymbal work and left hand independent snare drum beats.

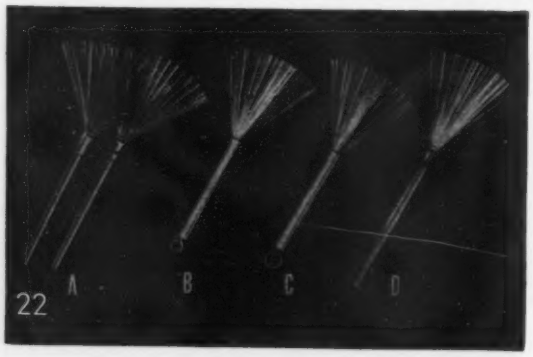




DON LAMOND

8D Don Lamond—Similar to the 7D in weight but slightly longer. A "fast" model, very popular with drummers who play "Up-Tempo" numbers.





GRETSCH WIRE DRUM BRUSHES

Made of finest quality, rust-resisting piano wire evenly spread and securely mounted. Correctly balanced.

(A) No. 5230—Non-telescoping wire brushes with lacquered wood handles correctly balanced for easy playing.....Pair **$1.05**

No. 5232—Telescoping wire brushes with loop ends and polished metal handles; professional grade.....Pair 1.50

(B) No. 5233—Telescoping wire brushes with loop ends and ribbed rubber covered handles; professional quality.....Pair 1.75

(C) No. 5236—Telescoping wire brushes with hard rubber ball ends and ribbed rubber covered handles; deluxe quality.....Pair 1.85

(D) No. 5240—Louie Bellson model brush-sticks (non-telescoping) with hickory drum stick ends. Ideal for drummers doing quick switch-overs from sticks to brushes and unsurpassed for Latin-American rhythms. Perfectly balanced.....Pair 3.00

GRETSCH TYMPANI STICKS

(E) No. 5253—All-purpose model with solid Spanish felt heads, good for rhythm work on Tympani, Tom Tom and Cymbals. Extra long, full tapered hickory handles .....Pair $4.00

(F) No. 5255—Conventional lambs-wool covered heads; extra long, full tapered hickory handles. Produce a rich, full tone.....Pair $5.00

(G) No. 5258—Phil Grant Professional Model with small Spanish felt cartwheel covered with hand-sewn, finest piano felt. Fast action and clear rich tone. Extra long full tapered handles for better leverage, finer balance, greater playing ease.....Pair $4.50

(H) No. 5261—Professional model with large Spanish felt cartwheels covered with hand-sewn, finest piano felt. Extra long, full tapered hickory handles. Produces a big resonant tone of pleasing quality with minimum effort; particularly valuable for school band or orchestra.....Pair $5.50

GRETSCH BASS DRUM STICKS

(J) No. 5328—Genuine "Gus Helmecke" Bass Drum Stick. Extra long polished hickory handle with finest quality piano felt ball at each end. Wonderful balance and tone production make this ideal for the concert artist .....Each $5.50

(K) No. 5330—A perfect stick for concert or marching bands and drum corps. Finest piano felt covered ball over extra resilient core. Polished hickory handle with leather thong to assist "swings" and reduce fatigue .....Each $5.50

(L) No. 5331—Concert model double end Bass Drum Stick. Lambs-wool covered balls; standard length hickory handle.....Each $5.00

(M) No. 5332—Single end model with fine piano felt covered ball over resilient core. Produces short, natural tones. Perfectly balanced for band or drum corps .....Each $4.75

No. 5334—E-Z grip stick for heavy duty. Hickory handle with comfortable lambs-wool grip and leather thong that assists full, free swings without tiring hand or wrist. Laminated Spanish felt ball gives big tone with little effort .....Each $3.75

(N) No. 5337—Single end model. Laminated Spanish felt ball gives big tone. Natural hickory handle. Maximum service and durability. Each $3.00

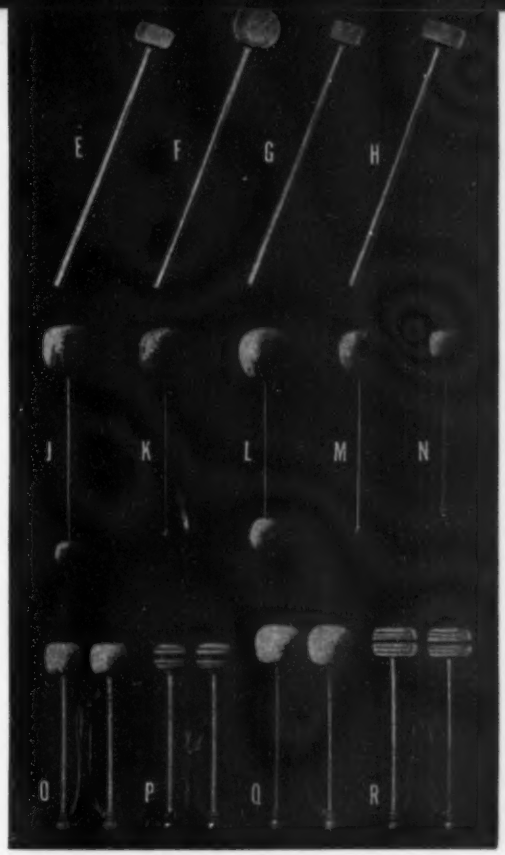
SCOTCH BASS & TENOR DRUM STICKS

(O) No. 5315—Scotch Bass Drum Sticks with lambs-wool covered ball over felt and cork. Produces fine sustained tone and perfect for twirling. Hickory handles with ball ends and leather thongs.....Pair $7.00

(P) No. 5317—Scotch Bass Drum Beaters with laminated Spanish felt balls. Hickory handles with ball ends and leather thongs. Balanced for easy twirling .....Pair $6.00

(Q) No. 5306—Tenor Drum Sticks with lambs-wool covered balls over felt and cork. Hickory handles with ball ends and leather thongs. For soft sustained tone .....Pair $6.00

(R) No. 5309—Tenor Drum Sticks with laminated Spanish felt balls; hickory handles with ball ends and leather thongs. Good solid tone and perfect twirling balance .....Pair $5.50



GRETSCH XYLOPHONE MALLETS

Precision moulded hard rubber heads, 1" diameter; selected rattan handles. While generally used for xylophone, many players prefer the ¼-hard mallet for orchestra bells because of their more mellow tone.

(S) No. 5270—Xylophone Mallets, ¼-hard rubber.....Pair $2.00B

(T) No. 5271—Xylophone Mallets, ½-hard rubber.....Pair 2.00B

(U) No. 5272—Xylophone Mallets, ¾-hard rubber.....Pair 2.00B

GRETSCH BELL OR GLOCKENSPIEL MALLETS

"Click-less" ivory plastic 1" ball; selected rattan handle. Produces maximum volume and resonance of tone, especially suited for large auditoriums or out-door playing.

(V) No. 5276—Bell Mallets, full-hard plastic head.....Pair $2.50B

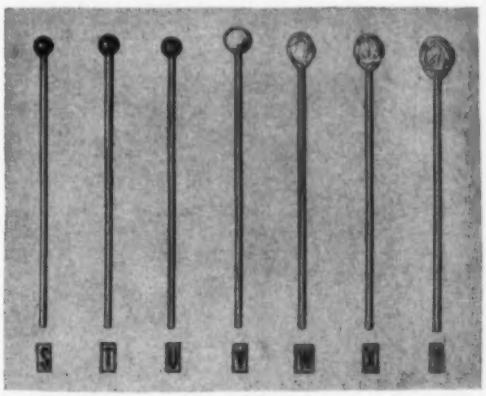
YARN-WOUND "VIBE" OR MARIMBA MALLETS

Finest wool yarn-wound over cores of graded hardness. Handles are best quality, resilient rattan. Fine balance and excellent tone production explain their widespread popularity among professional players.

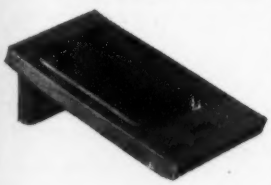
(W) No. 5280—Vibe Mallets, blue yarn, med. hard.....Pair $3.50B

(X) No. 5281—Vibe Mallets, yellow yarn, med. soft.....Pair 3.50B

(Y) No. 5282—Vibe Mallets, gray yarn, soft.....Pair 3.75B



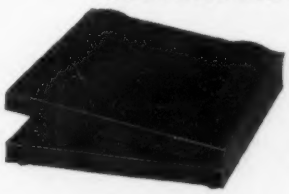
STUDENT PRACTICE PAD



Size, 4"x4½"x½" with genuine gum rubber giving fast, smooth, drum-like response Hardwood, red lacquer finished.

No. 5809—Student Practice Pad....Each $2.00

PROFESSIONAL PRACTICE PAD



"Tri-Spot" model with 6" center pad and two auxiliary pads of lively, resilient pure gum rubber, facilitating practice of snare drum and tom tom routines. Heavy hardwood, in blue lacquer; four rubber feet prevent creeping.

5811—"Tri-Spot" Practice Pad.....$5.25

GRETSCH BROADKASTER PROFESSIONAL QUALITY

Drum Head Retainers

Here is a practical store accessory that enables dealers to maintain a stock of ready-tucked heads on hand, ready for prompt service to customers. Holds the heads firmly and keeps the flesh hoops from warping. Useful also to drum corps and other organizations. By keeping a selection of tucked batter and snare heads on hand they are protected against sudden emergencies.



PRICE LIST

Drum Head Retainers (Large)

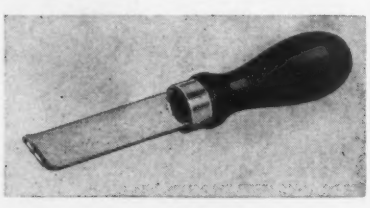
for dealer or organization use, holding up to 12 heads ready-tucked on flesh hoops. (Heads and hoops not included.)

No. 5644—Retainer for 14" hoops...Ea. $6.00
No. 5645—Retainer for 15" hoops...Ea. 6.00
No. 5646—Retainer for 16" hoops...Ea. 6.00

Drum Head Retainers (Small)

holds two heads and designed for individual drummer use. Also useful in tucking heads to give correct collar.

No. 5647—Retainer for 14" hoops...Ea. $5.00
No. 5648—Retainer for 15" hoops...Ea. 5.00
No. 5649—Retainer for 16" hoops...Ea. 5.00



Head Tucking Tool

Rust-Proof brass blade correctly designed to make head-tucking easy. Hardwood handle.

No. 4925—Head Tucking Tool.....Each $1.00

FINEST QUALITY CALFSKIN HEADS

Only prime, selected skins—the very cream of the great Chicago hide market—are chosen for GRETSCH Drum heads. Skilled workmen following latest improved methods, make up these perfect skins into heads that have the fine tone, the lively response and extra durability that critical drummers insist upon.

BROADKASTER WHITE CALF BATTER HEADS FOR SNARE DRUM

	Un-Mounted	Mounted *
No. 5507—Size, 17" for 13" Drum....	Each $ 6.25	Each $ 7.50
No. 5508—Size, 18" for 14" Drum....	Each 6.75	Each 8.00
No. 5509—Size, 19" for 15" Drum....	Each 7.50	Each 8.75
No. 5510—Size, 20" for 16" Drum....	Each 8.25	Each 9.50
No. 5511—Size, 21" for 17" Drum....	Each 9.00	Each 10.25
No. 5512—Size, 22" for 18" Drum....	Each 9.50	Each 10.75

BROADKASTER TRANSPARENT SNARE HEADS FOR SNARE DRUM

	Un-Mounted	Mounted *
No. 5567—Size, 17" for 13" Drum....	Each $ 4.50	Each $ 5.75
No. 5568—Size, 18" for 14" Drum....	Each 5.00	Each 6.25
No. 5569—Size, 19" for 15" Drum....	Each 5.50	Each 6.75
No. 5570—Size, 20" for 16" Drum....	Each 6.00	Each 7.25

BROADKASTER WHITE CALF TOM TOM HEADS

	Un-Mounted	Mounted *
No. 5600—Size, 16" for 12" Tom Tom	Each $ 5.75	Each $ 7.00
No. 5601—Size, 17" for 13" Tom Tom	Each 6.25	Each 7.50
No. 5602—Size, 18" for 14" Tom Tom	Each 6.75	Each 8.00
No. 5603—Size, 20" for 16" Tom Tom	Each 8.25	Each 9.50
No. 5604—Size, 22" for 18" Tom Tom	Each 9.50	Each 10.75

BROADKASTER WHITE CALF BASS DRUM HEADS

	Un-Mounted	Mounted *
No. 5524—Size, 24" for 20" Drum....	Each $15.00	Each $17.25
No. 5526—Size, 26" for 22" Drum....	Each 16.50	Each 18.75
No. 5528—Size, 28" for 24" Drum....	Each 18.25	Each 20.50
No. 5530—Size, 30" for 26" Drum....	Each 20.00	Each 22.25
No. 5532—Size, 32" for 28" Drum....	Each 22.00	Each 24.25
No. 5534—Size, 34" for 30" Drum....	Each 23.50	Each 25.75
No. 5536—Size, 36" for 32" Drum....	Each 26.00	Each 28.25

BROADKASTER TRANSPARENT TYMPANI HEADS

	Un-Mounted	Mounted **
No. 5580—Size, 30" for 24" Tympani..	Each $22.00	Each $24.50
No. 5581—Size, 31" for 25" Tympani..	Each 23.50	Each 26.00
No. 5582—Size, 32" for 26" Tympani..	Each 24.50	Each 27.00
No. 5583—Size, 33" for 27" Tympani..	Each 26.00	Each 28.50
No. 5584—Size, 34" for 28" Tympani..	Each 27.50	Each 30.00
No. 5585—Size, 35" for 29" Tympani..	Each 29.50	Each 32.00
No. 5586—Size, 36" for 30" Tympani..	Each 30.50	Each 33.00

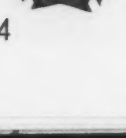
BROADKASTER WHITE CALF BONGO HEADS

No. 5574—Bongo Head mounted on 6" square metal flesh hoop....Ea. $3.50
No. 5576—Bongo Head mounted on 7" square metal flesh hoop....Ea. 4.00
No. 5575—Bongo Head mounted on 8" square metal flesh hoop....Ea. 4.50

* Expertly Factory Tucked on Gretsch Exclusive 3-ply laminated Flesh Hoops

** Expertly Factory Tucked on your Flesh Hoop





Decorative Decalcomania Transfers

Official organization emblems in colors for mounting on drum heads or shells. If ordered with drums no charge is made for factory mounting.

No. 5500—American Legion, 6".....Each $2.00
No. 5501—American Legion, 9".....Each 2.50
No. 5502—American Legion Aux. 6"..Each 2.00
No. 5503—V.F.W. 6" .....Each 2.00
No. 5504—V.F.W. 9" .....Each 2.50

DRUM HEAD PAINTING

Hand lettered with name of organization, post number, state, city, etc. When ordering please print your copy very plainly. Prices do not include emblem transfers which would cost extra. Lettering in a single, solid color (we do it in black unless otherwise instructed) our price per letter is .....Each $0.90

Two-color lettering (in black with gold edging unless you specify otherwise) our price per letter is .....Each $1.00

GRETSCH

BAND AND ORCHESTRA BELLS

The clear, sweet penetrating voice of these perfectly tuned bells adds interesting and distinctive tone color to any band or drum corps. Designed primarily for playing convenience and brilliant flash for marching groups, they are equally vivid on the concert stage. Simply mount them on the handy floor stand offered here as supplementary equipment and you gain 100% in attention-value as compared with ordinary orchestra bells, since this combination brings both instrument and artist right up in the spotlight. GRETSCH Band and Bugle Bells are designed for great strength combined with light weight. A special aluminum alloy notable for brilliant acoustical qualities is used for the bars, which are tuned by latest scientific methods.

GRETSCH BAND BELLS are two full octaves, from A to A and are tuned in Key of C.

(A) GRETSCH "BROADKASTER" BAND BELLS

With 25 aluminum alloy 1¼" x ⅜" bars (2 full chromatic octaves) with special volume adjustment, mounted on new improved tubular frame. Height of lyra, 28"; maximum width, 21"; weight, 11½ lbs. Complete with white horse-hair plumes, carrying belt, zipper-closing bag and mallet.

No. 5656—With chrome-plated lyra and natural polished bars $130.00

(B) GRETSCH "PATHFINDER" BAND BELLS

Light weight model with 25 aluminum alloy 1¼" x 5/16" bars (2 full chromatic octaves) mounted on new, improved tubular frame. Height, 24½"; width, 17"; weight only 7½ lbs.! Ideal for the junior corps. Equipment includes: 2 white horse-hair plumes, carrying belt, zipper-closing carrying bag and one mallet.

No. 5660—With chrome plated lyra; natural polished bars $85.00

GRETSCH "PATHFINDER" BUGLE BELLS

Light weight bells, with surprising tonal volume and carrying power, for the junior drum corps. Has 8 aluminum alloy 1¼" bars, accurately tuned from G to D, mounted on latest improved-type tubular frame. Height, 15½"; width, 11". Equipment includes: two white horse-hair plumes; carrying belt; zipper-closing mackintosh bag; one mallet.

No. 5664—With gold-lacquered lyra; polished natural bars $72.00

(C) FLOOR STAND FOR BAND OR BUGLE BELLS

Accommodates all GRETSCH Band and Bugle Bells. Maximum height, without instrument, is 44", but can be lowered 18" to permit playing while seated. Sturdy (but light) aluminum alloy base with 22" spread. Stands very solidly and holds instrument at slight angle for playing.

No. 5670—Concert Stand ..... Each $18.75

BAND BELL ACCESSORIES

No. 5672—Band Bell Horse-Hair Plumes..... Pair $5.50

No. 5673—Band Bell Carry Strap with leather holster for shaft ..... Each 7.50

No. 5674—Band Bell Cover, zipper-closing; heavy, durable fabric ..... Each 9.00

No. 5276—Bell Mallets, 1" ivory plastic ball..... Each 1.25B

(D) ORCHESTRA BELLS (STUDENT MODEL)

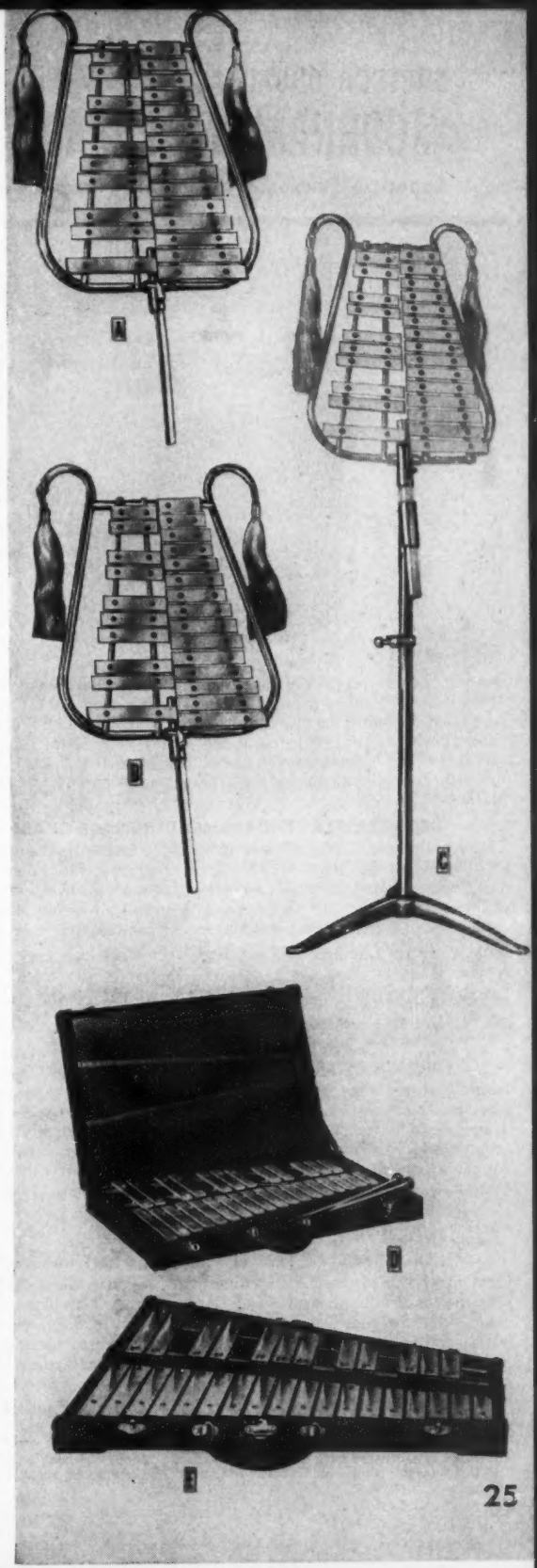
2-Octave model with 25 nickel plated steel bars with tonal range G to G, chromatic. Size of bars, 1" x ¼" thick. Complete with one pair of mallets in black keratol case with leather covered corners and handle, nickel plated hardware. A fine choice for the student but also widely used by professional drummers because of its fine tone and compact portability.

No. 4607—Student 2-Octave Orchestra Bells in Case Each $80.00

(E) ORCHESTRA BELLS (PROFESSIONAL QUALITY)

2½-Octave model with 30 resonant, finely tuned bars of special aluminum alloy in polished finish, complete in handsome, keratol covered carrying case. The bars are 1¼" wide and ⅜" thick, mounted for free vibration and maximum resonance. Range, G to C chromatic. Case opens flat for playing convenience and is fitted with leather covered handle and sturdy nickel plated hardware. Complete with one pair of mallets.

No. 4605—Professional 2½-Octave Orchestra Bells in Case ..... Each $132.00



GRETSCH BROADKASTER

"TOURNAMENT" PARADE DRUMS

Separate Tension With Double Flanged Metal Hoops



Flashing beauty on parade and superb tonal qualities make the BROADKASTER "TOURNAMENT" model drums top-quality equipment for discriminating drum corps and marching bands. Furnished in your choice of the many beautiful, hand-polished finishes (listed at the right) with all metal parts, including the rust-proof double-flanged metal hoops on the snare and tenor drums finished in brilliant, long-lasting Chrome Plating (tarnish-proof) at no extra cost to you.

BROADKASTER "TOURNAMENT" PARADE SNARE DRUM

The senior sizes (15"x12" and 16"x12") come with the BROADKASTER exclusive "Micro-Sensitive" throw-off snare strainer for greater tonal variety. The junior drum (14"x10") has the standard throw-off strainer. All are equipped regularly with "Responso" 16-strand all-metal snares. Each complete with hickory sticks and sling. Prices include tax.

Mahogany or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4580—Shell, 14"x10"	Ea. $66.00	PX4581—Shell, 14"x10"	Ea. $ 78.00
PX4582—Shell, 15"x12"	Ea. 87.50	PX4583—Shell, 15"x12"	Ea. 99.50
PX4584—Shell, 16"x12"	Ea. 91.50	PX4585—Shell, 16"x12"	Ea. 103.50

For Standard Throw-off Snare Strainer on senior models instead of BROADKASTER "Micro-Sensitive" deduct $8.00. For Gut Snares, add $2.00 extra.

BROADKASTER "TOURNAMENT" MODEL TENOR DRUMS

In modern drum corps and marching bands the Tenor Drum is recognized as essential equipment. Tonally, it bridges the gap between snare and bass drums. In addition, its brilliant twirling stick work adds flash and color. "TOURNAMENT" Tenor Drums have double-flanged non-rusting metal hoops for additional flash. Each with sling and one pair of beaters.

Mahogany or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4565—Shell, 16"x12"	Ea. $80.00	PX4566—Shell, 16"x12"	Ea. $92.00
PX4567—Shell, 18"x12"	Ea. 84.50	PX4568—Shell, 18"x12"	Ea. 96.50

BROADKASTER SEP. TENSION SCOTCH BASS DRUMS

Ideal for drum corps and marching bands because they adapt perfectly for single-stick drumming as well as the spectacular, double-stick Scotch-style overhand technique. The narrower shells mean less weight, while the tone is full and solid, adequate to all demands. Choice of many beautiful hand-polished finishes as listed at the right. All metal parts are polished, tarnish-proof Chrome Plate. Each with sling and one pair Scotch beaters.

Mahogany or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4623—Shell, 28"x10"	Ea. $112.50	PX4624—Shell, 28"x10"	Ea. $132.50
PX4625—Shell, 30"x12"	Ea. 120.00	PX4626—Shell, 30"x12"	Ea. 140.00

The price of Gretsch-Pearl includes Pearl-Inlaid Hoops Without Extra Charge.
For Pearl-Inlaid Hoops on Lacquer-Finish Drums add $5.00 extra.

SPECIFICATIONS OF BROADKASTER "TOURNAMENT" and "PARADE KING" Drums:

Gretsch-Exclusive 3-ply Molded Ply-Wood Shells (Life-Time Perfect Round Guaranteed).

Modern Stream-Lined Die-Cast Tension Casings.

Self-Seating, Self-Aligning, Strip-Proof Tension Rods.

Inner Tone Controls for Batter Head on Snare and Tenor Drums.

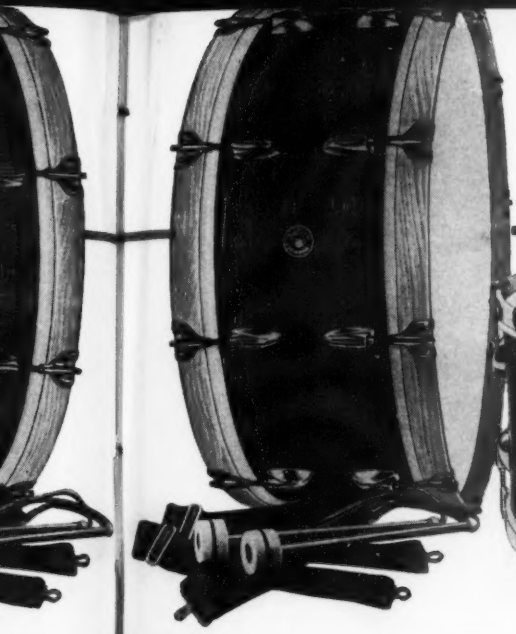
Tone-Matched, Finest Quality, Calf-skin Heads.

Metal Parts in Polished, non-Tarnishing CHROME PLATE at no extra charge.

A special feature on the parade snare drums is the addition of the new BROADKASTER "Micro-Sensitive" throw-off snare strainer. At a touch of the stick or finger, it disengages the snares instantly and completely. With modern band and drum corps employing greater variety of tonal effects, the throw-off strainer rates as essential equipment. And no throw-off strainer is as fast and effective as this new BROADKASTER.

Prices Include Tax

This means no hidden extra charges to jump out and bite you, just when you're all set on your purchase. That's something to remember when you are buying drums or comparing prices.





GRETSCH BROADKASTER

"PARADE KING" PARADE DRUMS

Separate Tension With Wood Counter Hoops

For those corps which still prefer the conventional wood counter hoops because of their lighter weight and the greater tensioning scope, we offer this fine "PARADE KING" series. They are built to full BROADKASTER specifications in all the beautiful finishes listed here (see Left) including brilliant tarnish-proof CHROME PLATED metal parts at no extra cost. Prices include tax.

BROADKASTER "PARADE KING" SNARE DRUM

Here also, the senior sizes (15"x12" and 16"x12") come equipped modern style, with the BROADKASTER "Micro-Sensitive" throw-off snare strainer to give the many new tonal effects that today's corps and bands must have. (The 14"x10" junior drum has the Standard throw-off strainer.) All are regularly equipped with "Responso" 16-strand all-metal snares. Prices include sticks, sling, and tax.

Mahog. or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4586—Shell, 14"x10"	Ea. $61.00	PX4587—Shell, 14"x10"	Ea. $73.00
PX4588—Shell, 15"x12"	Ea. 82.50	PX4589—Shell, 15"x12"	Ea. 94.50
PX4590—Shell, 16"x12"	Ea. 86.50	PX4591—Shell, 16"x12"	Ea. 98.50

For Standard Throw-off Snare Strainer on Senior models instead of BROADKASTER "Micro-Sensitive," deduct $8.00.

For Pearl-Inlaid Hoops with Lacquer Fin. Drums, add $2.50. For Gut Snares, add $2.00.

BROADKASTER "PARADE KING" TENOR DRUMS

While the up-to-date parade snare drum can and often does double tonally for Tenor drum, many directors still want a line of tenor drums out in front to capitalize on the spectacular value of their flashy twirling stick technique. "PARADE KING" Tenor Drums come in two popular sizes, each with a pair of felt-head beaters and a sling. Choice of finishes as listed at the left.

Mahog. or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4554—Shell, 16"x12"	Ea. $78.00	PX4555—Shell, 16"x12"	Ea. $90.00
PX4556—Shell, 18"x12"	Ea. 82.00	PX4557—Shell, 18"x12"	Ea. 98.00

The price of Gretsch-Pearl includes pearl inlaid counter hoops without extra charge. For pearl-inlaid hoops with lacquer-finished drums add $2.50 extra.

BROADKASTER SEP. TENSION SCOTCH BASS DRUMS

Ideal for drum corps and marching bands. The narrow shells mean less weight, while the tone is full and solid, adequate to all demands. Choice of many beautiful hand-polished finishes as listed. All metal parts are polished, tarnish-proof Chrome Plate at no extra charge to you. Each with sling and one pair Scotch beaters. Prices include tax.

Mahog. or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4623—Shell, 28"x10"	Ea. $112.50	PX4624—Shell, 28"x10"	Ea. $132.50
PX4625—Shell, 30"x12"	Ea. 120.00	PX4626—Shell, 30"x12"	Ea. 140.00

The price of Gretsch-Pearl finish includes Pearl-Inlaid Hoops Without Extra Charge. For Pearl-Inlaid Hoops on Lacquer-Finish Drums add $5.00 extra.

FINISHES OF BROADKASTER "TOURNAMENT" and "PARADE KING" Drums

(For pricing purposes 'Gretsch-Pearl' includes not only the beautiful pearl pattern coverings but also the brilliant GRETSCH SPARKLES and the brand new, highly polished solid-color GRETSCH-NITRON.)

GRETSCH-PEARL in White, Black or "Midnight Blue."

GRETSCH-SPARKLE in Green, Red, Blue, Silver or Gold.

GRETSCH-NITRON in Cameo Coral, Copper Mist or Jet Black. Also in special school colors to order, at no extra charge. Please send color samples—preferably paint chips—when ordering NITRON or Colored Lacquer finish drums in special colors.

GRETSCH-LACQUER FINISHES (all hand polished) include Mahogany with natural maple hoops, Tri-Tone Blue-and-Silver, solid Black or Solid White. Other colors, including special Tri-Tone combinations, to order at no extra cost.

The Metal Parts of all GRETSCH BROADKASTER Drums are finished in polished non-tarnishing CHROME PLATING at no extra charge to you.

The long-lasting brilliance of **GRETSCH-CHROME PLATING** pays off in extra dividends in the case of Drum Corps equipment. Adverse weather conditions—dust, fog, rain or snow—don't feaze it at all. If it momentarily dims, a quick rub with a damp cloth restores its brightness—*instantly!*

GRETSCH BROADKASTER

"GUARDSMAN" PARADE DRUMS

Single Tension with Streamlined Rod Casings



Superior tone and playing qualities plus fine modern appearance and low price. The new streamlined rod casings, the polished chrome plating of the metal parts, and the beautiful hand polished shell and hoops, give them the appearance of much more expensive drums. Built to regular BROADKASTER specifications throughout and offered in all regular BROADKASTER finishes.

BROADKASTER "GUARDSMAN" PARADE SNARE DRUM

Single tension. Senior models (15"x12" and 16"x12") have the new BROADKASTER "Micro-Sensitive" throw-off snare strainer. The junior drum (14"x10") comes with Standard throw-off strainer. Snares are "Responso" 12-strand, all-metal. Built to full BROADKASTER specifications and in all regular BROADKASTER finishes as listed at the right. Each with sling and sticks. Prices include tax.

Mahog. or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4592—Shell 14"x10"	Ea. $56.00	PX4593—Shell 14"x10"	Ea. $68.00
PX4594—Shell 15"x12"	Ea. 77.50	PX4595—Shell 15"x12"	Ea. 89.50
PX4596—Shell 16"x12"	Ea. 79.00	PX4597—Shell 16"x12"	Ea. 91.00

For senior drums with Standard Throw-Off Strainer instead of BROADKASTER "Micro-Sensitive" deduct $8.00.
For Pearl Inlaid Hoops with Lacquer Finish Drums, add $2.50 extra.
For Gut Snares, add $2.00 extra.

BROADKASTER "GUARDSMAN" TENOR DRUM

Featuring all the BROADKASTER quality construction features and offered in all BROADKASTER finishes. The newly designed, streamlined die cast rod casings are the last word in modern styling. All metal parts in polished CHROME PLATING. Each with sling and one pair of felt head beaters. Prices include tax.

Mahog. or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4559—Shell 16"x12"	Ea. $69.00	PX4561—Shell 16"x12"	Ea. $85.00
PX4562—Shell 18"x12"	Ea. 73.00	PX4563—Shell 18"x12"	Ea. 89.00

Pearl Inlaid Hoops, $2.50 extra.

BROADKASTER "GUARDSMAN" SCOTCH BASS DRUM

Good looking, fine toned drums in streamlined modern styling. BROADKASTER quality—top quality!—in every construction detail and your choice of all the BROADKASTER hand-polished finishes listed at the right. Lustrous, non-tarnishing CHROME PLATING on all metal parts. Each with one pair felt head beaters and a sling. Prices include tax.

Mahog. or Lacquer & Chrome		Gretsch-Pearl & Chrome	
PX4629—Shell 26"x 8"	Ea. $ 98.00	PX4630—Shell 26"x 8"	Ea. $120.00
PX4631—Shell 28"x10"	Ea. 108.00	PX4632—Shell 28"x10"	Ea. 130.00

Pearl Inlaid Hoops with Mahog. or Lacquer Drums, 5.00 extra.

SPECIFICATIONS
BROADKASTER "GUARDSMAN"
SINGLE TENSION PARADE DRUMS

GRETSCH-EXCLUSIVE 3-ply molded plywood Shells and Hoops. Lifetime Perfect-Round

Modern Streamlined Die-cast Tension Rod Casings • Strip-proof tension rods.

CHROME PLATED Metal Parts—non Tarnishing and Long-Lasting—at NO extra charge. The ideal finish for outdoor service.

FINISHES

(For pricing purposes 'Gretsch-Pearl' includes not only the characteristic pearl pattern coverings but also 'Gretsch-Sparkle' and the new 'Gretsch-Nitron'.) Gretsch-Pearl prices include pearl-inlaid hoops on all drums. Choose from:

GRETSCH-PEARL in White, Black and 'Midnight Blue'.

GRETSCH-SPARKLE in Green, Red, Blue, Gold and Silver.

GRETSCH NITRON in Cameo Coral, Jet Black or Copper Mist. Also in special school colors, to order at no extra charge.

GRETSCH LACQUER FINISHES (all hand polished) include: Mahogany with natural maple hoops; Tri-Tone Blue-and-Silver, solid Black or solid White. Other colors, including Tri-Tone, to order at no extra charge.

When ordering drums in special colors please supply color samples—preferably paint chips—to assure correct match.

ALL PRICES INCLUDE TAX

That's something very important to remember when comparing prices. There are no unexpected, last-minute extras when you pick your drums from the Gretsch catalog.



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GRETSCH "RENOWN"
ECONOMY PARADE DRUMS

Single Tension—Chrome Plated Metal Parts

SPECIFICATIONS of
"RENOWN" SINGLE TENSION PARADE DRUMS

GRETSCH-EXCLUSIVE Molded Plywood Shell and Hoops.

Lifetime Perfect Round Guaranteed!

All Metal Parts in Polished, Tarnish-Proof CHROME PLATING at no Extra Charge.

Double Claw Hooks • Fine Calfskin Heads Mahogany Shell with Natural Maple Hoops in Regular Finish.

Colored Lacquer Finish in Solid Color or Tri-Tone at Small Extra Cost.

Snare Drums with Standard Throw-Off Strainer and "Responso" All-Metal Snares. (Gut Snares $2.00 extra)

Prices Include Sticks, Sling and Excise Tax—no Hidden Extras Here!

RENOWN SENIOR SINGLE-TENSION PARADE DRUMS

Built to the quality specifications listed at the right, including long-lasting CHROME PLATING on the metal parts. With Standard throw-off snare strainer for varied tonal effects and all-metal "Responso" snares. Mahogany shell with natural maple hoops. Sling, hickory sticks and excise tax included. Not made in 'Gretsch-Pearl' finishes.

PX4531—Shell 15"x12" .....Ea. $51.00 PX4532—Shell 16"x12" .....Ea. $54.00

Colored Lacquer, including Tri-Tone, $2.00 extra. Pearl inlaid hoops $2.50 extra.

RENOWN SINGLE-TENSION TENOR DRUMS

Featuring all the Gretsch "Renown" quality specifications including brilliant, non-tarnishing CHROME PLATED metal parts. Regular finish is mahogany shell with natural maple hoops. Colored lacquer finish, including Tri-Tone (your choice of colors) $2.00 extra. Each with sling and one pair felt head beaters. Not made in Gretsch-Pearl. Price includes tax.

PX4574—Shell 15"x12" .....Ea. $51.00 PX4576—Shell 18"x12" .....Ea. $62.50

For Pearl Inlaid Hoops add $2.50 extra.

RENOWN SINGLE-TENSION SCOTCH BASS DRUMS

Built to standard Gretsch-Renown specifications with polished CHROME PLATED metal parts at no extra charge. Regular finish is mahogany shell with natural maple hoops. Colored lacquer finish, solid color or Tri-Tone, $2.50 extra. Not made in Gretsch-Pearl finish. Each with sling and one pair felt head Scotch beaters. Prices include tax.

No. PX4643—Renown Scotch Bass Drum, Shell 26" x7".....Ea. $80.00
No. PX4645—Renown Scotch Bass Drum, Shell 28"x 8".....Ea. 89.00
No PX4647—Renown Scotch Bass Drum, Shell 28"x10".....Ea. 91.00

For Pearl-Inlaid Hoops add $5.00 extra.

GRETSCH "RENOWN" JUNIOR PARADE SNARE DRUM

ABSOLUTE TOP VALUE IN ITS FIELD! CHROME PLATED METAL PARTS

Splendid single-tension parade snare drum for Boy Scouts, Girl Scouts and other junior drummers. Built to full Gretsch-Renown specifications (see above) including polished non-tarnishing CHROME PLATED metal parts at no extra cost. With Standard throw-off snare strainer, "Responso" 12-strand all-metal snares. Regular finish is Mahogany shell with natural maple hoops. Colored lacquer finish, including Tri-Tone, $2.00 extra. Each with heavy-duty sling and one pair hickory sticks. Prices include tax.

No. PX4542—Renown Junior Snare Drum, Shell 14"x10", With 8 Rods Each **$42.00**
No. PX4543—Renown Junior Snare Drum, Shell 14"x10", With 6 Rods Each **39.00**



PERCUSSION INSTRUCTORS



All American Drummer
by Phil Grant (32 pages). More than its money's worth if only for the wealth of pictures showing beginners the right and wrong hand positions to get the student started on a basis of sound technique. It carries right thru the 26 basic Strube rudiments with exercises and solo selections for each.
5964—All American Drummer 85c

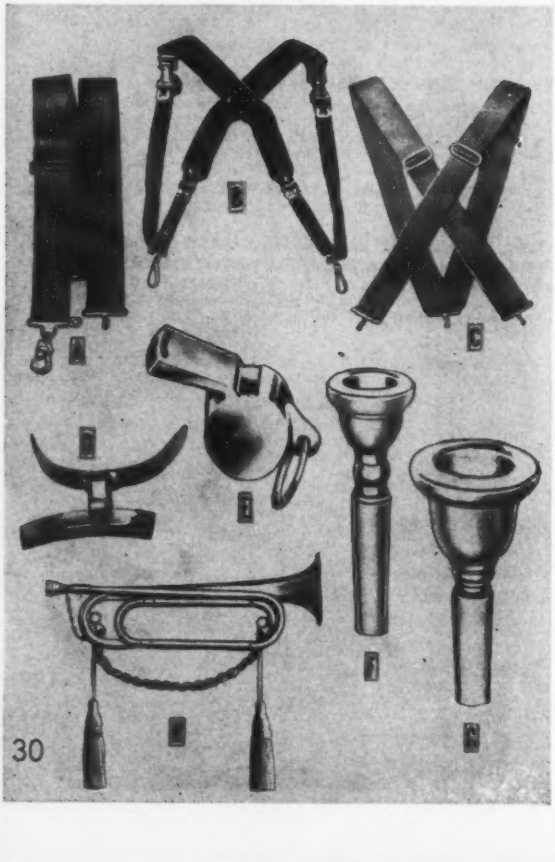
Drummers' Rudimental Guide
by Sam Ulano (32 pages). The snare drummer finds here all the fundamental strokes and their inversions. Well organized to provide a day-by-day practice routine employing all the basic strokes.
9333—Rudimental Guide $1.50

Haskell Harr Drum Method
(64 pages; illustrated.) Complete course in the basic rudiments for snare drum are followed by instruction for bass drum, cymbals, etc. A particularly useful book for use in schools.
9335—Haskell Harr, Book 1 $1.00
9336—Haskell Harr, Book 2 1.00

The Musical Drummer
by Louie Bellson (In two parts of 96 pages each. Illustrated.) A comprehensive course in modern dance drumming by one of today's greatest stylists. Covers all instruments with a wealth of useful exercises and selections in the modern style.
9330—Musical Drummer Part I $2.00B
9331—Musical Drummer Part II 2.00B

Bass Bops
by Sam Ulano (32 pages). For intermediate and advanced students. Thorough study of modern bass drum techniques as used in today's dance drumming. Excellent for developing hand and foot co-ordination.
9334—Bass Bops $1.00

Latin American Rhythm Inst's
by Humberto Morales and Henry Adler (120 pages, illustrated). Complete instruction for all instruments and all popular Latin American Rhythms, together with exercises for all instruments and rhythms.
9332—Latin Am. Rhythm Inst's $3.00B



(A) PARADE DRUM SLING

Finest 2" extra heavy webbing, adjustable for length. Has heavy-duty, cast swivel snap with integral hook-eye that hangs drum in natural position.
No. 5850—Parade Snare or Tenor Drum Sling, Khaki.....Each $2.00
No. 5851—Parade Snare or Tenor Drum Sling, White.....Each 2.00

(B) BASS DRUM SLING

Heavy-duty model. Shoulder straps are 2" highest grade Khaki or White webbing. Designed to distribute the weight of the drum over the back and shouders. Adjusting straps are extra heavy 1" webbing, adjustable at two points. Snaps are new heavy-duty cast type.
No. 5860—Heavy-duty Bass Drum Sling, Khaki.....Each $4.50
No. 5861—Heavy-duty Bass Drum Sling, White.....Each 4.50

(C) STANDARD BASS SLING

Extra heavy 2" webbing, with three nickel plated hooks and two nickel plated adjusting slides.
No. 5862—Standard Bass Drum Sling, Khaki.....Each $2.50
No. 5863—Standard Bass Drum Sling, White.....Each 2.50

(D) PARADE DRUM LEG REST

A useful and practical accessory for the parade snare or tenor drummer. Holds the drum securely so that it rises and falls with the movement of the leg, reducing fatigue and eliminating bruises. Folds back against the drum for compact fit in drum cover or case. Chrome plated finish; new improved model attaching to the tension rods by clamps and wing nuts. No disfiguring of the drum shell.
No. 5885—Parade Drum Leg Rest.....Each $6.50

(E) DRUM MAJOR'S WHISTLE

Genuine Acme "Thunderer" all-metal whistle with shrill, far-carrying voice. Speaks instantly, never fails. Made of heavy brass, polished nickel plated finish.
No. 5933—Drum Major's Whistle.....Each $1.20

(F-G) BUGLE MOUTHPIECES

No. 5730—Regulation G and F Bugle Mouthpiece, polished nickel plated finish .....Each $1.35
No. 5732—Soprano or Tenor Piston Bugle Mouthpiece; wide-rim, professional model in polished silver plated finish.....Each $3.00
No. 5733—Baritone Piston Bugle Mouthpiece; wide-rim professional model in polished, silver plated finish.....Each $4.00

(H) DRUM, BUGLE OR BATON CORDS

Made of best quality braided silk rayon with handsome tassels. Choice of brilliant color-fast GOLD, RED or BLUE, or Legion BLUE-and-GOLD, with tassels to match. (State color, please.) Length of cord, 11 ft.
No. 5755—Drum, Bugle or Baton Cords.....Each $3.00

GRETSCH BROADKASTER

PISTON BUGLES

In G with Piston Change to D

Finest American make. Used by championship corps everywhere because of their excellent workmanship, superb tone and extremely accurate intonation. Built in G with slide to F, these bugles also feature piston change to D thus enabling the playing of continuous melody and harmony parts utterly impossible to the simple regulation bugle. Careful fit of valves and slides assures great ease of blowing while their perfect balance promotes playing comfort. Nickel silver valve with pearl finger tip, double water key, finger hook, and silver plated professional mouthpiece.

(A) THE SOPRANO MODEL G-D PISTON BUGLE

Pitched the same as U. S. regulation bugle but with greater playing range. In modern bugle ensembles the soprano usually carries the melody. Bell dia. 5".

5710—Soprano Piston Bugle, gold lacquer.....Ea. **$55.00A**
5712—Soprano Piston Bugle, pol. chrome.....Ea. **68.00A**

(B) THE TENOR MODEL G-D PISTON BUGLE

Pitched the same as the soprano but larger in bore and bell diameter (6"). Its tone is more mellow, so this model usually plays harmony parts.

5714—Tenor Piston Bugle gold lacquer.....Ea. **$64.00A**
5716—Tenor Piston Bugle pol. chrome.....Ea. **77.50A**

(C) THE BARITONE MODEL G-D PISTON BUGLE

One octave lower than the soprano (plays regular bugle parts without transposing) the baritone provides a rich tonal bass for harmony parts and it frequently plays melody as well. Bell 6½".

5718—Baritone G-D Piston Bugle, gold lac....Ea. **$ 95.00A**
5720—Baritone G-D Piston Bugle, chrome....Ea. **119.00A**

(D) FRENCH HORN G-D PISTON BUGLE

A new model in the piston bugle family. Pitched one octave lower than the soprano (same as the baritone) it plays five additional notes above the regular baritone scale! Bell diameter, 7".

5722—French Horn Piston Bugle, gold lac....Ea. **$147.50A**
5723—French Horn Piston Bugle, chrome.....Ea. **183.00A**

(E) PISTON BUGLE CASES

Sturdy veneer body covered in black Keratol; flannel lined. Double locks, brass lacquer finish. Easy-grip plastic handle, double post mounted.

5747—Soprano Piston Bugle Case.....Ea. **$13.50**
5748—Tenor Piston Bugle Case.....Ea. **15.75**
5749—Baritone Piston Bugle Case.....Ea. **18.00**
5750—French Horn Piston Bugle Case.....Ea. **20.50**

(D) U. S. REGULATION BUGLES IN G with F-SLIDE

Made in U.S.A. The standard drum corps bugle. Sturdy, easy blowing; built in G with slide to F. Made of heavy, polished brass, strongly reinforced. Complete with nickel plated mouthpiece and mouthpiece chain. Bell diameter, 4½". (For gold lacquer finish, add $1.00 extra.)

5700—U. S. Regulation Bugle in G and F....Ea. **$12.00**

"REXCRAFT" REGULATION G and F BUGLE

U. S. Regulation Bugle of extra heavy brass, built in large bore for extra volume and resonance. Fine polished finish. Complete with nickel plated mouthpiece and mouthpiece chain. Bell diameter, 4½". (For gold lacquer finish, add $1.00 extra.)

5703—"Rexcraft" Regulation G and F Bugle..Ea. **$14.85**

(G) REGULATION BUGLE BAG

Heavy, brown waterproof mackintosh, fleece lined; edges bound in tan. Zipper closure.

5738—Regulation Bugle Bag.....Ea. **$4.50**



GRETSCH BROADKASTER DRUMS

FOR YOUR MARCHING BAND OR DRUM CORPS PAY BIG DIVIDENDS IN GREATER BEAUTY, LONGER LIFE, FINER TONE

When you pick the drums for your marching band or drum corps, you know in advance that they're going to lead a hard life. You expect them to look well, play well, and stand up faithfully under all conditions. Indoors or out, in fair weather or foul, they've got to deliver!

So, as you read the specifications of GRETSCH BROADKASTER DRUMS for field service you'll find there, we think, concrete assurance that these are the drums to meet your demands and expectations 100%.

For Flashing Beauty you choose from a wealth of new and standard colors in Gretsch-Pearls and Gretsch Sparkles. And in the new Gretsch Nitrons, you can have your school or corps colors faithfully reproduced in this tough, smoothly polished, long lasting plastic.

Or order them in hand polished mahogany or lacquer colors (solid or 'tritone'). We match your color samples exactly.

Gleaming chrome plating on the metal parts (you get it at no extra cost on all Gretsch drums) gives additional flash and lasting service. Dust and dampness can't more than momentarily dim the beauty of Gretsch chrome plating. A quick rub with a damp cloth restores the polish instantly.

For Longer Life, don't settle for less than GRETSCH-EXCLUSIVE moulded ply-wood shells and hoops. There's nothing to match them for service. *And we guarantee them to hold their perfect round for the life of the drum!* As a further protection against adverse weather conditions, the inside surfaces of GRETSCH BROADKASTER shells are heavily finished with special moisture-resistant metallic lacquer.

GRETSCH streamlined tension casings combine beauty with efficiency. They are self-seating, self-aligning, and strip-proof.

For the modern effects and tom tom routines that play so important a part in present day field drumming, GRETSCH parade snare drums all come equipped with throw-off snare strainers.

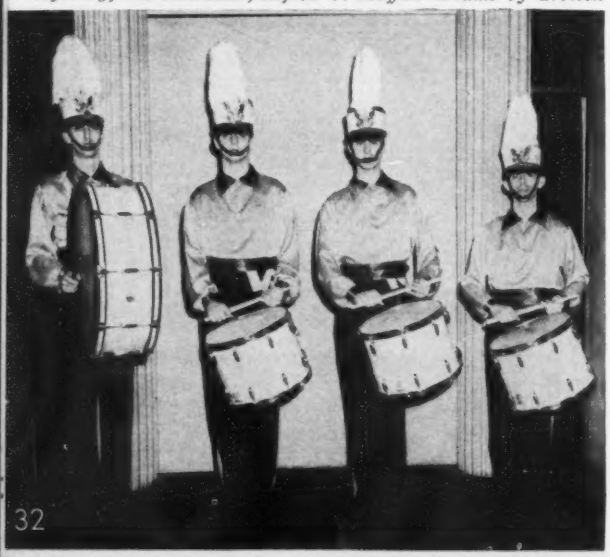
Important as these construction details are in terms of looks and service, one feature of GRETSCH BROADKASTER DRUMS outweighs all the rest. It's—

'THAT GREAT GRETSCH SOUND'

—that unmistakable, matchless tone that instantly identifies GRETSCH drums to so many band directors and drummers.

In the final analysis of drum quality, *tone* must come first. And GRETSCH BROADKASTERS have it to a unique degree. Your own ears will confirm *that* statement.

V.F.W. National Champion Drum Quartet, Post No. 1462, Wormleysburg, Pa. Instructor, Alfred C. Moffatt—Drums by Gretsch



(Pictured in Color on the Opposite Page)

A— GRETSCH BROADKASTER "TOURNAMENT" Snare, Tenor and Scotch Bass Drums in Hand Rubbed Mahogany and Chrome.

B— GRETSCH BROADKASTER "TOURNAMENT" Snare, Tenor and Scotch Bass Drums in Gold Sparkle Pearl and Chrome.

C— GRETSCH BROADKASTER "TOURNAMENT" Parade Snare Drum in Blue Sparkle Pearl and Chrome.

D— GRETSCH BROADKASTER "TOURNAMENT" Parade Snare Drum in Red Sparkle Pearl and Chrome.

E— GRETSCH BROADKASTER "TOURNAMENT" Parade Snare Drum in Green Sparkle Pearl and Chrome.

For detailed description and prices of these and other GRETSCH BROADKASTER Parade Drums, see Pages 26 to 28.

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A

GRETSCH DRUMS

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and

MARCHING BANDS



B



C



D



E

A. GRETSCH BROADKASTER "NAME BAND" OUTFIT
in Midnight-Blue Pearl. For complete description and list of finishes, see Page 5.

B. GRETSCH BROADKASTER "ONE NIGHTER PLUS" OUTFIT
in Sparkle Gold. See Page 6 for complete description and list of finishes.

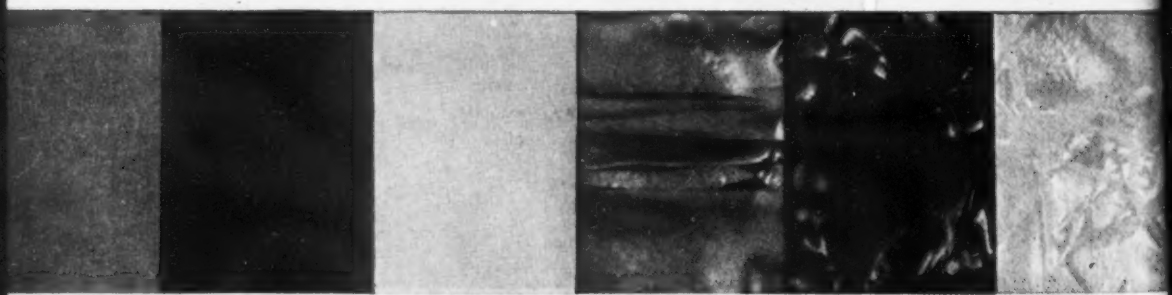
C. GRETSCH BROADKASTER "BOP" OUTFIT
in Peacock Sparkle. Complete description and list of finishes see Page 4.



A



B



Copper Mist | *Cadillac Green* | *Cameo Coral* | *Midnight Blue* | *Black Pearl* | *White Pearl*

White
Pearl